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TAKING EVERY CARE TO BRING UP HER CHILDREN.

(See Japanese Home Life Page 280)

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The Japan Magazine

VOL I. MAY, 1910. No. 4.

Material Development of Japan

By BARON EIICHI SHIBUSAWA

BARON EIICHI SHIBUSAWA.

Baron Eiichi Shibusawa, who has interested himself in almost every line of enterprise concerning the material progress of New Japan, and has been looked upon as the great pioneer in the fields of commerce and industry, has just reached the age of seventy, and in order to lessen his work he has resigned all his positions except that of the President of the First Bank. He is regarded as the great authority on financial and economic matters, as the chief counsel in charity and other works of public benefit, and occupies the position of General Adviser to the whole nation.

In addition to the establishment of the Bank of Japan, the Yokohama Specie Bank, the Japan Industrial Bank, and the Japan Credit Mobilier, the Baron has either promoted or supported other companies,—such as gas and electric light, ship building, weaving, spinning, hemp and rope making, mining, farming, reclamation, railway and steamship lines. For a long time he labored to start new undertakings in Korea, opening branches of the First Bank at Seoul. He also constructed the Seoul-Chemulpo railway, and Seoul-Fusan railway.

In May 1900 he was created a peer with the title of Baron in recognition of his past services to the State. This was the first instance in which such an Imperial favor was bestowed upon a private business man. Last year he was appointed Chairman of the Honorary Commercial Commission of Japan to the United States, when a delegation of representative businessmen responded to the invitation of the Chambers of Commerce of the Pacific Coast to visit the chief cities of America.

ONE who has been for more than thirty-seven years closely connected with the banking and commercial circles of Japan will naturally find it no easy task to write concisely on so prolific a subject as the material evolution of the Empire. Before the opening of Japan to foreigners the progress of commerce and industry was slow and extremely limited in extent. The merchant was despised or ignored and the politician was paramount. All power was in the hands of the Government. Even taxes were paid in kind, the mediums of exchange being mostly rice, vegetable wax and salt, which were collected by the officials of the Shogun's Government. The sphere of business activity was extremely

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limited. Financial and industrial enterprise occupied a wholly different position compared with present conditions. Banking there was practically none. Industry was confined to the small handicraftsman, and trade to the despised agent or the petty retailer of goods.

Consequently when the Empire was opened to foreign trade our commercial classes had not attained a degree of mental development capable of coping with the responsibility. As the result of centuries of subjection they entirely failed to understand how to seize the opportunities before them, so that commercial intercourse with foreign countries was more or less neglected even up to the Restoration. With the commencement of the Meiji Era, however, the status of the commercial class gradually underwent transformation. The Government, and even the merchants themselves, began to see that everything possible must be done to emphasize the importance of trade and to promote the interests of commerce. In Count Okuma's book on the fifty years of Japan's progress there is a chapter on the origin and growth of Japan's banking institutions, which treats this matter very fully, and might with profit be referred to in this connection, if space permitted.

Notwithstanding our many economic blunders and the general imperfection of our financial personnel, our banking system has gone on very smoothly and made great progress. But enormous as has been our financial development during the last forty years, even our greatest banking institutions are still insignificant compared with those of some foreign countries. Considering, however, the brief space of our opportunity, we have produced some financiers of eminent ability, and we have many safe and powerful banking establishments and business corporations. With regard to our material progress as a whole, it can by no means be taken as slow. Indeed if we maintain our present rate of progress for the next forty years, the results will be eminently satisfactory; but the certainty of this is a question no one now can answer. Personally I am anything but satisfied with the present financial, industrial and commercial conditions of the country. Compared with English, Americans, and Germans the majority of our masters of business are somewhat deficient in ideas of how best to facilitate the progress of their respective enterprises. The defect is, perhaps, more national than personal or financial. Among us thrift is making some advance, but not to the extent of properly utilizing our banking institutions. We are by no means as saving as the people of foreign countries. Could this spirit be more emphasized among us our savings might easily be doubled or even trebled, which would greatly ease our money circulation.

It is of course very important that we shall attain a degree of financial economy that will enable us to take our place in the financial affairs of the world. Strictly speaking, Japan has not yet financially entered the comity of nations. As yet foreign capital does not readily flow into this country, and until that time comes we cannot be said to have reached a proper degree of progress in the field of economics and finance. We must not be content until we have achieved that position where we can command cheap foreign capital as easily as a business corporation can obtain a loan from the bank on a promissory note. Doubtless we shall come to this in time, but as yet it appears somewhat distant.

Our industrial advancement is more encouraging but furnishes us with no reason for cessation of careful attention. Mechanical processes are gradually superceding manual crafts and subsidiary occupations, until we have now almost every manufacture to be met with in Europe and America, but the scale of our operations and the extent of our output cannot be compared with industrial centers abroad. We are mainly lacking in skill of manipulation, perfection of execution, and capacity for output. Take for example silk,

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the greatest and most important of our industries, for which we have unrivalled facilities of climate and foreign demand; our process of manufacture is yet inferior to that of France and Italy; consequently our prices are higher than are warranted by the quality we produce. Moreover, the present output could easily be doubled, with improved quality and reduced price, if we would but rightly go about it. Our only serious competitors are China, Italy and France; but with the improvements, above suggested, we could more than compete with these countries. Going through the districts around Suwa and Ueda in the Province of Shinano, and Shikage in the Province of Mutsu, one finds silk producing establishments in plenty, but none of any great capacity. I would not advise displacing these small factories by large mechanically operated establishments; for even without that the quality of the filiatures could be improved and the output increased, to such a degree as would considerably lessen the cost of production.

In the matter of iron industries, too, we stand in need of vast improvement. I have inspected many of the great iron works of the United States and have been struck with unbounded admiration at their economy of operation and capacity for output, as well as the skill of the workmen. Notwithstanding our scarcity of raw material we have a certain number of iron industries, but apart from the Government foundry at Wakamatsu and the new steel works at Muroran, they are too small to claim special mention. Indeed when we take into consideration the immense disadvantage we are laboring under for want of iron ore, it might be advisable for us not to attempt competition with those foreign countries where the raw material is ready at hand. Would it not really be cheaper for us to import the manufactured iron from Great Britain or the United States? With the ever increasing use of iron in bridge building, railway construction, engineering works, and now in fire-proof house construction, we cannot hope to supply our own demand.

In no department of industrial progress is Japan showing a greater degree of advancement than in the cotton spinning and weaving business. It is only some twenty-eight years ago since the first spindles began to operate in this country, and now we have 82 companies, with more than 2,000,000 spindles, supported by a capital of about 25,204,410 yen. At first cotton in Japan was spun and woven by hand. It was the universal material for clothing among the lower classes, while the upper circles of society used it for underclothing on account of its warmth.

About 1880, foreign cotton began to be extensively imported. But it was soon considered that dependence upon foreign countries for so indispensible an article of clothing, was detrimental to the interests of the nation, and the Government by careful investigation discovered that its manufacture could very easily be introduced into Japan. Accordingly the necessary machinery was imported and soon one man was doing the work that formerly required a hundred hands. With increased production and cheapness of material, the demand enormously increased and the manufacture of cotton became exceedingly profitable. With the appearance of foreign looms in the cotton factories the old hand looms of the country vanished never to return. Our raw material comes from nearly all the great cotton-growing countries, chiefly India, Egypt, and the United States. As every inhabitant of the country is a constant consumer, the demand for cotton is enormous; while our surplus production goes to China. Most of our cotton mill operatives are women, to whom such work seems well adapted. It is because of our capacity for cheap labor that we are able to overcome the drawbacks of imported raw material and compete so successfully with our rivals. In this industry we have not nearly reached the limits of our possibilities, which is remarkable, seeing that

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thirty years ago we were strangers to any modern method of its production, and had to import the knowledge as well as the machinery.

Cotton yarn of low count is not yet extensively produced in Japan because of the lack of demand for it, but the demand is increasing. Though our possibilities in the way of development in cotton manufacture are immense, we must not forget that China, too, is undergoing a vast and speedy transformation, and in the near future is bound to become a formidable rival, not to say anything of the tremendous competition we shall continue to meet from the United States. But by maintaining our low cost of production and improving the quality sent forth from our looms, we may hope to hold our own with the best of all comers in all good fellowship. If we could but put our silk spinning industries on as safe a basis as our cotton plants there would be more hope for one of our most important enterprises. A country producing such vast quantities of raw silk as Japan annually raises ought to be quite independent of foreign countries, and yet it is actually the case that certain kinds of silk used among us have to be imported from France. We have a few successful silk spinning mills, but so far a great deal of the work is done by hand. We entertain hopes of further development, however, though it is impossible to expect that our advance shall be as rapid as in the cotton spinning industry.

In the production of hemp Japan is making considerable progress. Flax thrives well in the climate of Hokkaido, and the annual crop there is now quite extensive. It is some twenty years since the first flax spinning enterprises began in this country, and most of the subsequent companies have become amalgamated under the name of the Imperial Flax Manufacturing Company. The industry may be said to show indications of a prosperous future, though the development is as yet insignificant. With the progress of modern civilization throughout the Empire, the use of flax is sure to increase among our people.

One of the greatest defects in our modern progress is the backward condition of our chemical industries. In Japan the lack of practical experience in this enterprise so increases the expense of production that we have thus far been unable to compete successfully with foreign imports, either in quality or price. The chemical industry is one in which most of our capitalists appear to take but slight interest, a state of affairs that must be altered if we are to meet the needs of the nation.

On the other hand related industries such as the production of gas and beer, have undergone phenomenal development. The erection of gas plants was begun under the auspices of the Government in the early years of the Meiji Era, but in time it was thought advisable to transfer the works to the management of private enterprise. The first gas company organized in Japan began operations in 1877, the concern taking over all the property formerly in the hands of the Government. The undertaking grew to such an extent that the original capital of 300,000 yen expanded until it now stands at 17,000,000 yen. The by-products of the gas industry in Japan have become equally profitable. Gas is now increasingly used for fuel in heating and cooking, and continues a strong competitor with electricity for illuminating purposes. Besides the Tokyo Gas Company there are strong companies in Osaka, Nagoya, Kyoto, and various other important towns of the Empire. But also in this field there is still ample room for further development.

On the subject of our brewing industries it is not necessary to dwell at length, suffice it to say that we have several highly capitalized companies, all of which appear to be doing a profitable business.

The mining industries of Japan must be regarded as having made remarkable progress, the most important of them being engaged in the production of copper and coal. There

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are also valuable mines of gold, silver, tin, antimony, and other metals, but those most connected with the economic and industrial evolution of the nation are the copper and coal mines. So far our most important and extensive coal deposits have been found in the island of Kyushu, where the great firms of the Mitsui company, the Mitsu Bishi company, and the Furukawa company are carrying on extensive operations with an immense output. One of our largest coal mining companies is the Hokkaido Tanko Kisen Kaisha (Hokkaido Colliery Steamship Co.) with large and valuable mines in the island of Hokkaido, supplying most of the country around Tokyo, and exporting considerable quantities. The possibilities of further development in the production of coal in Japan must be regarded as immense.

Our most extensive copper mines are those of the Furukawa company at Ashio, and the Besshi mines of the Sumitomo company at the place after which the mines are named. The aggregate annual output of these companies is about 13,300,000 pounds. Space does not afford extended reference to the numerous smaller copper mines which produce the ore in considerable quantities. At first Japanese copper was sent out from the mines in a crude state; but now all the mines have the necessary apparatus for refining the metal, the electrical process of extracting the copper predominating; and the works at the mines and elsewhere send out the copper in blocks or wires as desired for the market. As yet the extent of the copper producing districts in Japan is uncertain, but doubtless the possibilities of even richer discoveries are greater than at present they appear. Japan's most important gold and silver mines are in Sado and Koshiu, with further important veins of silver at Oshin, in no case are the results sufficient to justify anticipation of any great development.

Of late a new development has been going on among us in the direction of increased facilities for motive power, which is sure to have a very favorable effect on the industrial expansion of the country. As water abounds everywhere among our hills, the country is well adapted for the promotion of hydro electric power, and though we have for long neglected to utilize the immense resources of the country in this respect, we are beginning to wake up to our possibilities, and the various schemes on foot indicate an enormous development in the use of water for motive power in the near future. The Tokyo Electric Light Company has already harnessed the forces of the Katsura river to the extent of 30,000 horse power; while powerful syndicates have been formed for similar enterprises on the Uji, the Oi, and the Kinu rivers. It is expected that these schemes will soon have advanced beyond the stage of investigation, and that at no distant date Japan will have at her disposal unrivalled facilities for the supply of cheap motive power.

Another important aspect of our Empire's progress is the interest being taken in the development of transportation facilities. These, of course, are as essential to the development of a country as the establishment of good banks; in fact banking and transportation must go together as the two wheels without which the carriage of material advancement cannot proceed. The people of Japan are especially concerned about railway extension and improvement, of which the country stands in great need, but since the nationalization of the lines, there seems to be little hope of seeing any expedition in this direction. It is even a question whether existing railway facilities are rendering their most efficient possible service to the public. From a commercial and agricultural point of view the present railway management does not at all meet the requirements of the nation, especially in the way of constructing branch lines and cheapening the cost of transportation. I think, however, that as time goes on and the management becomes more experienced the Government

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will be in a position to meet more efficiently the needs of the country in regard to cheap and convenient transportation. It is regretted universally throughout the Empire that since the nationalization of the lines, railway extention seems to have come to a standstill. Some remedy must be found to obviate this state of affairs.

In the matter of marine transportation our progress has been somewhat more satisfactory. At first our development in this direction was slow, the country having a large number of small shipping companies, but in time the old native junks were replaced by steamers. The two largest and earliest companies formed were the Mitsu Bishi and the Kiodo Undo, and though for a time they were keen rivals, they at last united in the present Nippon Yusen Kaisha, which has so expanded that now it has a fleet of 86 ships, aggregating a total tonnage of 254,385, with a capital of some 22,000,000 yen. The Toyo Kisen Kaisha is another powerful company with a capital of of about 6,500,000 yen and the Osaka Shosen Kaisha with a capital of 16,500,000 yen is a still more powerful shipping corporation. These three companies are more especially concerned with foreign trade, most of the coasting business being still done by small private ship owners. But with all our shipping facilities there is much room for improvement in our marine transportation service, before it can be said to have reached an efficiency consistent with the needs of the nation's commerce.

A further feature of our recent progress, that might be worth mentioning, is the growth of our insurance business. The first Japanese insurance company started in 1876, and this still exists and is prospering. Since that time various insurance companies have come into existence until now we have corporations representing every phase of the enterprise. Warehousing companies, too, have appeared among us, and with the extension of commerce, seem to be proving an increasingly profitable investment.

In conclusion, I should like to remark how greatly it is to be regretted that so much of Japanese industry is retarded by lack of unity and concentration. There appears to be a remarkable want of understanding among our manufacturers as to the nature of the goods to be turned out and the region of their disposition, thus entailing a great waste of time, expense and labor. Articles made in the north of Japan are continually being sent to the south for sale; while the same articles produced in the south find their destination in the north of the Empire. Such methods naturally necessitate longer time in delivery and increased transportation expenses. I anticipate a time when this loss of wealth and energy shall be remedied. It is, however, very difficult to say how soon, or to what extent this desirable readjustment will take place; but certainly no time should be lost in hastening toward this ideal of system and coöperation.

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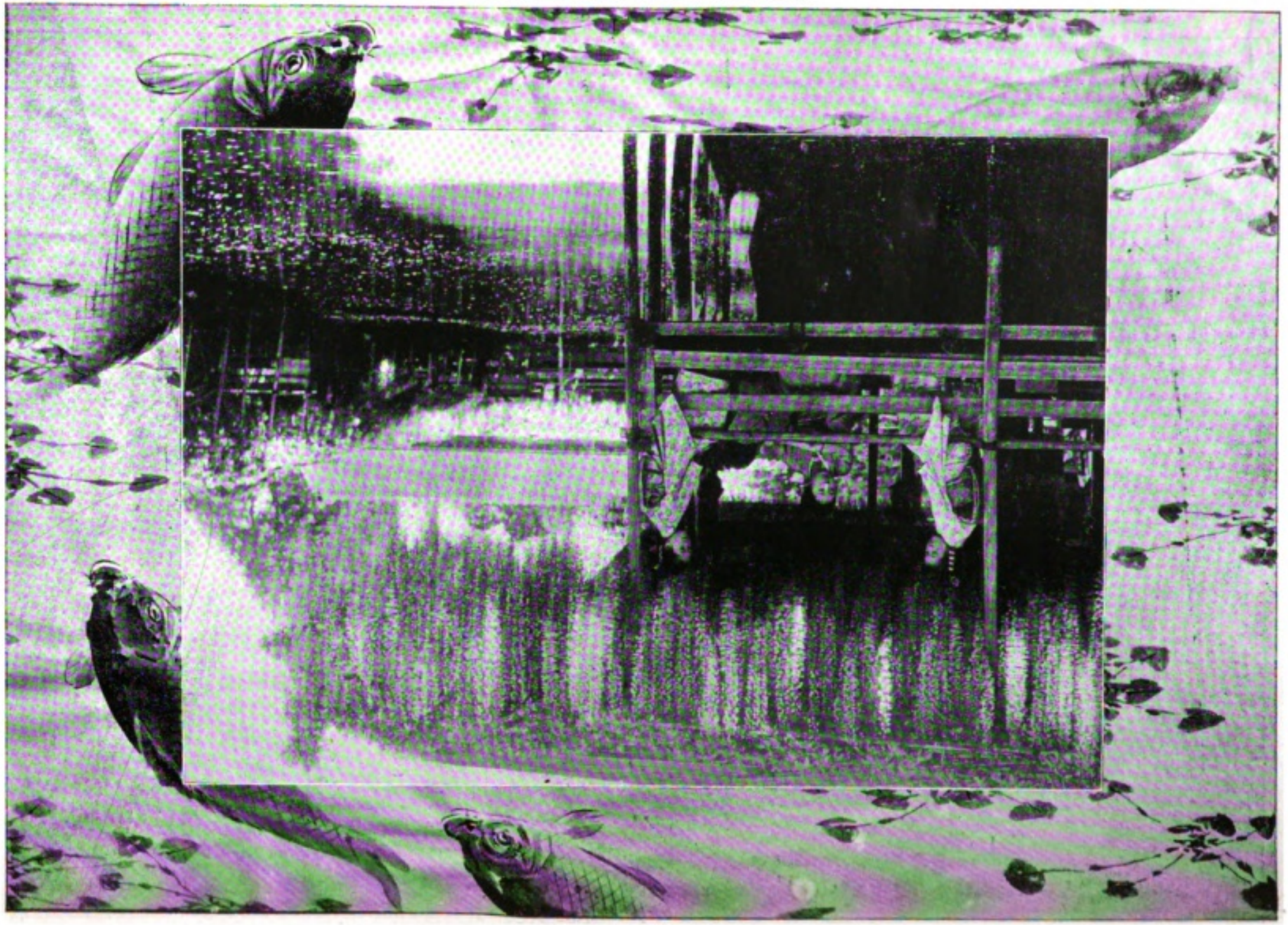
UNDERNEATH THE WISTARIA ARBOR.



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LONG ROWS OF GORGEOUS PEONIES.

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WHEN FLAMES THE AZALEA.

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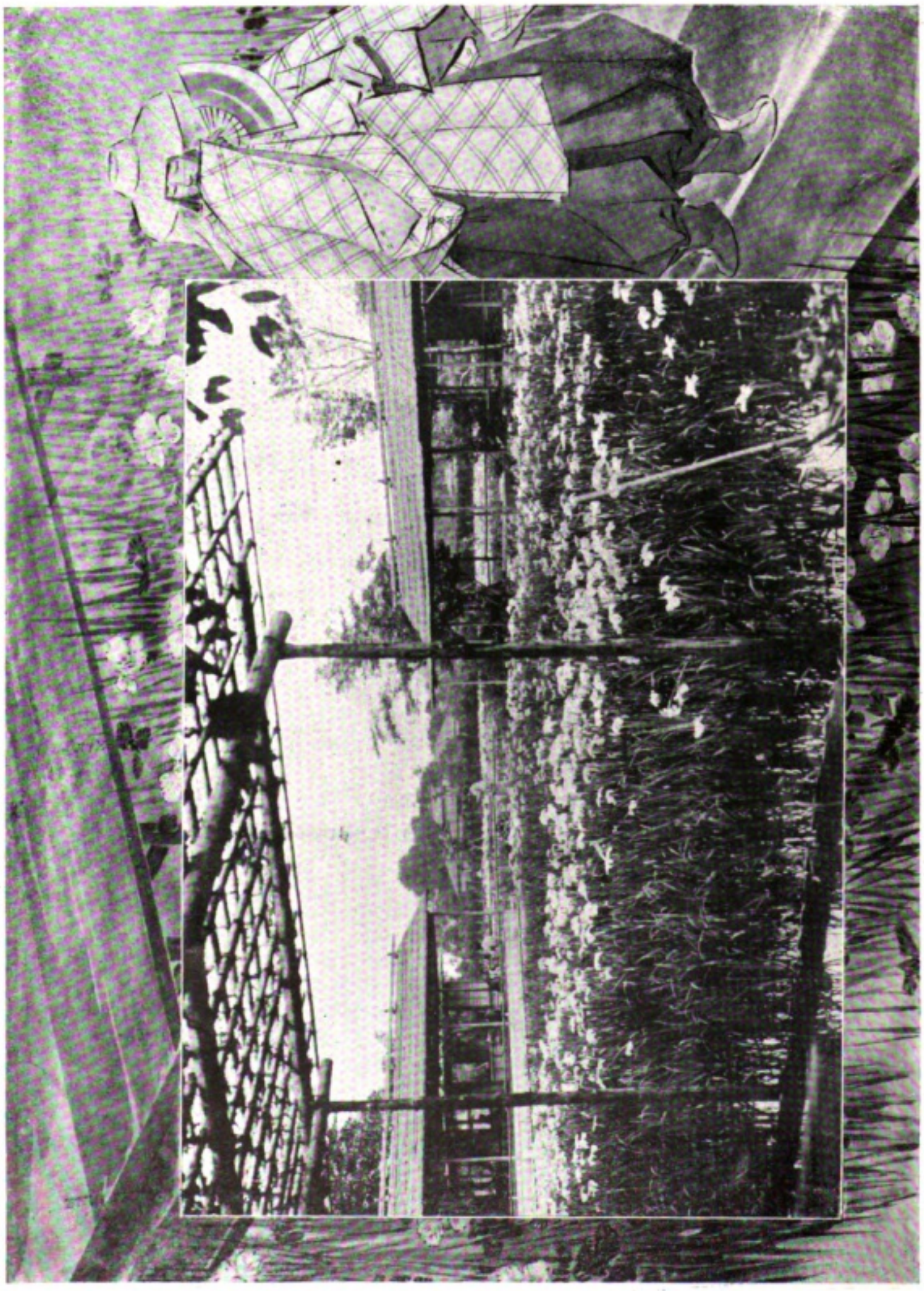

FRAGRANT FIELDS OF IRIS.

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Makers of Modern Japan

As Seen by the Late Shuntei Toyabe

By

WALTER DENING

CHAPTER II.

HAVING shown in a general way what was the exact position occupied by Mr. Toyabe among Japanese modern writers and quoted testimony to his efficiency and many gifts, I now proceed to lay before readers of this magazine the criticisms, reviews, descriptions and arguments of this keen observer of men and things, giving his ideas as far, as possible in the very language which he used. His "Character Sketches" have been issued by the Hakubunkan in two bulky volumes, running to some 1300 pages, under the title "Meiji Jimbutsu Gettan." I venture to think that no such history of the politics of the Meiji era has been written or is likely to be written, as is to be found in these pages. The Japanese of the extracts I am about to make from Mr. Toyabe's "Character Sketches" will be found in one or other of these volumes, though they originally appeared in the pages of the *Taiyō*. I will begin with his analysis of Admiral Tōgō's character and its relation to hero worship. The article from which the following extract is taken was penned in January, 1905. Nothing could be more beautiful, says Mr. Toyabe, than the modesty displayed by Admiral Tōgō on every occasion when the nation has given expression to its great admiration for the part he has played in the war. All his despatches and his speeches have breathed the same tone of self-depreciation and self-effacement. If victories were won, they were the result of the Emperor's virtues and the bravery of the officers and men who fought with him. Napoleon once said that the great epoch-making battles of history were won by great generals rather than by soldiers who fought under them. It was Caesar, and not the Romans, who conquered Gaul; Hannibal, and not the Carthagenians, who won successive battles against the Romans; Alexander the Great, and not the Macedonians, who made extensive conquests in India; Frederick the Great, and not the troops who fought under him, who won victory after victory in the great Seven Years' War. This remark embodies perhaps the general opinion of Europeans and Americans; and so in all the great wars of history the names of great generals or admirals have received more honour than the brave men who served under them. Military hero-worship has been carried so far that success in war has been represented as dependent on leadership rather than on the efficiency and bravery of large bodies of troops. Admiral Tōgō's whole attitude in this war, it seems to us, is a protest against any such notion. Whatever people may say of him, his opinion of himself is that he is only an ordinary Japanese who is scrupulously discharging his duties as an admiral. He does not claim to possess any qualities that other Japanese do not share. He objects to have attributed to him magical powers of any kind. In this he is right; for to us he does not seem to be anything more than a typical Japanese. Our Admiral Tōgō does nothing that is beyond the powers of ordinary Japanese; nor is he a preternatural being that can work miracles. . . .

At the close of the feudal age the great clans were wont to boast that all Japan's military

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strength centred in them. The Chōshūmen spoke of the army as though it were their creation, and the Satsuma men did the same with the navy. In the second session of the Diet, Count Kabayama, Minister of the Navy, astonished the members of the Lower House by a speech he made in which he referred to the Navy as though it were a clan creation and as though its very existence depended on the Satsuma men. This state of feeling lasted up to the time of the China-Japan war, when it was discovered that both on land and sea, ordinary Japanese plebeians fought just as well as the boasting clansmen, the hereditary warrior class, and when the nation began to wake to the fact that the Army was no longer a Chōshū army and the Navy no longer a Satsuma navy, but that both the land and sea forces consisted of ordinary citizens who were fighting for His Majesty the Emperor with equal bravery. Admiral Tōgō realizes this most thoroughly and has repeatedly drawn attention to it. Though educated under clan influences, he is essentially the people's man. Modest, reticent, retiring, he treads the path of duty with a firm step, and expects all his subordinates to do the same. Anything like ostentation or boastfulness he loathes. So in not a few things he resembles the great Nelson, while not possessing his talents. In reading Mahan's Life of Nelson one is struck with the fact that he became England's greatest hero not because of his marvellous feats as a naval commander, but on account of his great beauty and strength of character. To be remembered as the man who did his duty was Nelson's highest ambition, and this is Tōgō's highest ambition too.

Tōgō studied in England at the beginning of the Meiji Era. But in his early days he showed no remarkable proficiency. He did not receive high marks either at school or college, and he was quite unknown to fame till the China-Japan war, when he suddenly developed great resolution, calm judgment and fruitfulness of resource. In the Tōgō of that period discerning men saw the elements of the man whom the whole nation worships to-day. Tōgō, like Nelson, is a seaman to the backbone. No detail connected with the management of ships is unfamiliar to him. As the destroyer of the Russian fleet Admiral Tōgō has attracted the eyes of the whole world to himself. But his greatness consists in his beautiful unconsciousness of his superiority to others. In genius, if report be true, Kamimura and Shibayama both surpass him. The former is a great man for hitting on new plans, possessing, as he does, a mind full of resourcefulness. The latter is a born strategist, and the naval tactics which have been carried out have, it is said, been the product of his brains. But these two clever men need to work in conjunction with a man of the type of Tōgō in order to effect anything great; for in the carrying out of manoeuvres determined on, Tōgō and his staff display astonishing efficiency. . . To a keen observer of men it must seem that Admiral Tōgō is a man born to command. His eye is keen, his face expresses great firmness, his manner and carriage are quiet and dignified. But at the same time he is so very unassuming and undemonstrative and so simple in all his ways, that certain foreign journalists when they first saw him asked, "Can this be the man that the whole world is talking about?" So it may truthfully be said that Europe and America have been as much astonished at the character of the man who has done such wonders on the sea as they were by his exploits. They recognize that we have given to the world a *new type of hero*. . . In not a few particulars Tōgō resembles Saigō Takamori, who may be said until now to have been Japan's greatest modern hero. The motto of Saigō's life was embodied in those memorable words of his: "*Arawachi wa mite wa, kore wo omore ni hiki, isaoshi wa, kore wo hito ni yuzuri; danjite okonacha, kishin mo saku.* (Where you see faults take the blame of them yourself; when great deeds are accomplished, attribute them to others. Act resolutely and

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ADMIRAL TŌGŌ.

the very gods and devils will flee before you). This is the rule of Tōgō's life. Is it possible that consciously or unconsciously he has made Saigō his ideal? There was nothing more remarkable about Saigō than his thoroughly rustic simplicity of nature. When at home he appeared in the garb of a mere student. So poor was his dress that it is related that when Sir Harry Parkes first went to visit him, he mistook him for the servant and took no notice of him whatever. Tōgō when at home is just the same. When, after one of his victories, a certain foreign minister in Tōkyō went to Tōgō's house to offer his congratulations to the care-taker, he was surprised to find the said house to be one of the humblest of dwellings, such as are occupied by subordinate officers, with a simple rough-looking, weather-worn wooden label on the gate, marked in small letters, "Tōgō Heihachirō." Such simplicity combined with so much fame deeply impressed the minister with the superiority of the great Admiral's character. And well it might.

* * *

The next character sketch I shall give has as its subject a man whose inner personality was known to few Japanese and to still fewer foreigners, and yet who was in so many respects a notable type of man, with high ideals, and one of the keenest of critics: I refer to the late Count Soejima. Writing in February, 1905, Mr. Toyabe brings out the salient points of his character in a very clear manner as follows:—Count Soejima was a man who succeeded in gaining the respect of all who

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came to know him. He was not at all ambitious; perhaps it may be said that he shunned office rather than courted it. Yet among the statesmen of the Meiji Era his name will always rank very high. He was a Privy Councillor for nearly twenty years. His career as an active politician may be said to have terminated in 1873, when he seceded from the Government. But his interest in state affairs and his readiness to give advice thereon lasted till his death. He was reticent by nature, and needed to be drawn out before his minute acquaintance with affairs was discovered. In the services he rendered to the country he was no whit inferior to such veterans as Itō, Matsukata, Yamagata, and Ōkuma, but his retiring ways prevented the public from knowing how much influence he wielded. His funeral, however, was attended by over 1000 persons of all ranks; and never has a man been more universally respected. . . . He was averse to altering policy in response to popular clamour. There was no trimming to the times with him. Hence he was unlike most modern Japanese politicians. When we come to look closely into the actions and motives of the majority of the statesmen who thrust aside the *Bakufu* on the ground that it had usurped the authority and prerogatives which belong to the throne, but who subsequently set up a form of clan government that was only another *Bakufu*, we see that their popular cry of "Loyalty to the Throne" was by no means altogether sincere. This Count Soejima clearly recognized, and hence for a long time he figured as a stern opponent of the resurrected *Bakufu*, or Clan Government. He saw plainly that personal fame was the motive which actuated the majority of the leading statesmen in the early years of the Meiji Era; that they were by no means the disinterested Royalists they pretended to be. It is astonishing with what persistency the clan usurpation of power was defended by all the leading statesmen of that time. Even the three men whose names the nation has agreed to honour as the three great men (*san-ketsu*) of the Revolution period, Saigō, Kido and Ōkubo, were quite unable to perceive that the clan despotism and the Tokugawa despotism differed only in name and in some minor particulars. The men who succeeded these three great pioneers perceived that clan power could only be maintained under existing altered conditions by soliciting the support of the business world and political parties in as far as such was possible. So these statesmen purchased popularity by bestowing titles and privileges of all sorts on their supporters. They began to mix themselves up with all the great commercial, financial and industrial enterprises of the country, and so they made it worth the while of a large number of people to keep them in power. Even the political parties were not proof against this kind of treatment. Of all this Count Soejima strongly disapproved. The motto of most modern politicians has been" "Trim to the times and score success. If your principles don't suit, change them." The majority of our modern statesmen are in their ideas, character, and ways a product of the age. Those of them who are most skilful in altering themselves to suit the fashion of the times are most successful.

Among all the Meiji statesmen no one has shown himself less ready to adapt himself to the spirit of the age or to the opinions of the people than the late Count Soejima; yet he was neither bigoted nor narrow-minded. He began to study English very early in the Meiji Era. The very first public man to introduce foreign dress among his women folk was the late Count. He figured too as an advocate of the adoption of the etiquette of foreign courts in our Emperor's palace. But at the same time he was an intense admirer of the ways of old Japan. He enjoyed his Chinese classics, and considered the ideal of the ancient scholars to be far higher than modern Western materialism and utilitarianism. He was a man who held to his own convictions at a time when, led by Fukuzawa,

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COUNT SOEJIMA.

the nation was for abolishing the Chinese characters, getting rid of the classics in schools and adopting European standards and ways *en masse*. At that time he was regarded by conservatives as the leader of the national movement known as "Nippon Shugi." Though he condemned the clan government, he had no sympathy with Count Itagaki's proposed substitute for that government. His ideas went beyond mere political principles and had no affinity with the notions current among political parties.

Sōkai (the *nom de plume* of Count Soejima) was a man of genius. In defining a poet Carlyle says that he is all-sufficient. He has within him the elements of all kinds of greatness. "I fancy" says Carlyle, "there is in him the politician, the thinker, the legislator, the philosopher; in one or other degree he could have been, he is *all* these." In a certain sense the late Count possessed this kind of superiority to ordinary men, who can only be one thing. To whatever subject he turned his thoughts he seemed to go deeper into it than ordinary men. It is true that he had much of the mystic about him. So steadfastly did he believe in the existence of unseen agencies, in a spirit world, that to some he was an object of superstitious veneration, and all sorts of tales are current about his altering the course of nature by his prayers or cantations. Many of the things that he taught he professed to have learned by intuition only. He claimed that it was possible for man's spirit to hold converse with unseen powers. He believed in miracles and in the reality of the spiritual universe. In this imaginary world of his own creation he passed his days and nights, enjoying those meditations which suited his special cast of mind. Of course he cannot be classed with those great poets who have probed the deeper secrets of the universe, but he nevertheless represented a type of mind that is rare in this country and this age. In all things he was intensely unconventional, self-contained and supra-mundane, and hence was out of keeping with the whole tendency of Japanese modern thought.

The next article from which I shall quote was written in December, 1904, just after the *Kokumin Shimbun* became a Government organ. With this newspaper the name of Mr. S Tokutomi has always been connected, and so Mr. Toyabe gave his opinions on the character of this well known writer, while discussing his qualifications for defending the Government against newspaper attacks in the following terms:—The title "Government newspapers" was first used in 1874 or 5 in reference to the *Nichi Nichi Shimbun*, which was then relied on by the Cabinet for giving expression to its views. It soon came to be applied as a term of reproach to all papers that defended the Government. At the present time the *Nichi Nichi Shimbun* is the property of Mr. Katō Takaaki (now Ambassador in London) and is thoroughly independent. The paper that has taken its place is the *Kokumin Shimbun*, which is under the control of Mr. Tokutomi. Though we retain the name "Government newspaper" for the sake of convenience, we do not attach to it

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MR. TOKUTOMI.

any meaning that implies reproach. For as a matter of fact it is no more a reproach for a paper to defend the Government than it is for a journal to defend a political party; and when an editor who pleads the cause of the Government brings to his task considerable literary power, critical insight and fairness, instead of being despised, he should receive the respect of all right-thinking persons; and Mr. Tokutomi, the subject of this sketch, is evidently a man of this type.

Now the Tokutomi of to-day is not the Tokutomi of fifteen years ago. Neither his writing nor his reputation is what it was at the time when his brilliant periods on the topics of the day attracted the attention of a wide circle of readers to whom his ideas were both new and attractive. He then figured as a champion of the people when a champion of that kind was a novelty. If his writing to-day attracts little notice compared to what it used to do, it is not because Mr. Tokutomi's style has deteriorated, but because readers have become more knowing (*Tokusha no me no koyetaru ni yoru nomi*). Though his style of writing cannot be said to have deteriorated, neither can it be said to have strikingly improved, beyond possessing that mellowness, sobriety and gravity which years confer on most writers. As a political writer to-day, while possessing some merits which do not characterize ordinary journalists, Mr. Tokutomi has his defects and shortcomings. So it would be interesting to know what it was in him that attracted the attention of the Cabinet and induced them to apply to him. In what way he will further the interests of the Government in the newspaper political world it is not easy to see, for it cannot be pretended that as a Government advocate he will ever produce the impression made by the weighty, polished and lucid prose of Mr. Fukuchi Genichirō when setting Government policy before his readers; or that as a revealer of the sophistry and the weakness of many of the arguments elaborated by anti-Government organs, he will ever approach Mr. Asahina in logical subtlety and rhetorical force. It is very unlikely that the Government will again be able to secure such a champion of their cause as Mr. Fukuchi. His leading articles made delightful reading, and they were so free from spite, malice and personalities that his opponents perused them with as much pleasure as his supporters. As for Mr. Asahina, though he did not maintain the same high level or the same stateliness of style as that of which Mr. Fukuchi is a master; though he lacked the art of presenting unpleasant truths in a taking manner, yet he always wrote in the *Nichi Nichi* with great perspicuity and force, and he showed a most thorough acquaintance with the subjects under discussion. Both these writers were serious politicians whose views carried considerable weight; hence their Government advocacy was on the whole very effective. But with Mr. Tokutomi the case is quite different, for whatever may be said in his praise as the master of a literary style which has many admirers, as a publicist his name carries little weight. Compared with

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the views of the two men mentioned above, his political opinions are crude and lacking in grasp. There is, too, a want of gravity and calm rationality about the matter which appears in the *Kokumin Shimbun*. So, though that paper has become a Government organ, it will occupy a different position from that of the *Nichi Nichi* in former days; since it is a paper that owes its prosperity solely to the skilful management of Mr. Tokutomi. The *Nichi Nichi* depended on its subsidy almost entirely, and neither of the above named editors were good business men. Mr. Tokutomi will doubtless continue to control every department of his paper; and we do not for a moment think that he is the kind of man to allow his personality to be effaced while acting in the new rôle he has undertaken to play. What many people are saying is probably true: it will be Tokutomi first and the Government second. To not a few this step of his will seem to involve the abandonment of his principles, but it need not necessarily be so.

Mr. Tokutomi has in the past been most careful to keep himself free from all political entanglements. While more or less connected with the formation of political parties and while keeping in touch with their prominent members, he has joined none of them. He has to a large extent fraternized with each set of politicians in turn, but hitherto he has never become the tool of any of them. And it is very doubtful whether he is the sort of man to succeed as a politician. So there comes the question, can he make a success of this new venture? Can he, while acting up to the ideals he has preached for a lifetime, serve the interests of the present Cabinet? It can not be pretended that Count Katsura knows much about the art of using a newspaper skilfully, and as for Mr. Shibata, the Chief Secretary of the Cabinet, though an extremely good man of business, he has never shown any capacity for putting a literary organ to good use. Then there are the Elder Statesmen at the back of the Cabinet, who constantly interfere with and control its action and who have something to say on all matters. With so many people to please, unless we are much mistaken, the path on which Mr. Tokutomi has entered will be found a difficult one to tread.

The article which I have summarized above closes with an extremely laudatory account of Mr. H. W. Denison's career in the Foreign Office, and with a few remarks on the connection of Captain Brinkley and the late Mr. D. W. Stevens with the same Department. Mr. Toyabe says that Mr. Denison's long tenure of office in the Department of Foreign Affairs is a surprise to those who remember how numerous are the foreigners who have been dismissed by the various departments of State during the past twenty years. But to those who know the Foreign Office well, Mr. Denison's retention in the service of the State is no cause for astonishment. There is no man living who has a better acquaintance with Japan's foreign policy during the Meiji Era than Mr. Denison. He is regarded in the Foreign Office as a perfect living dictionary, which may be consulted at any moment on any knotty question that may come up on which accurate information is needed. Though there are numbers of Japanese who have studied every branch of law and who are thoroughly acquainted with all the details of correct diplomatic procedure, there is no one in the Foreign Office who has had so much diplomatic experience and who is so thoroughly conversant with Japan's attitude to foreign countries during the past twenty-five years as Mr. Denison. He has served under no less than nine foreign ministers and has been highly respected by them all. But notwithstanding his long service, wonderful to say, Mr. Denison does not speak Japanese. He has no call to do so, however, for at the Foreign Office everybody can speak English. There are two foreigners who may be said to have conferred more benefit on this country

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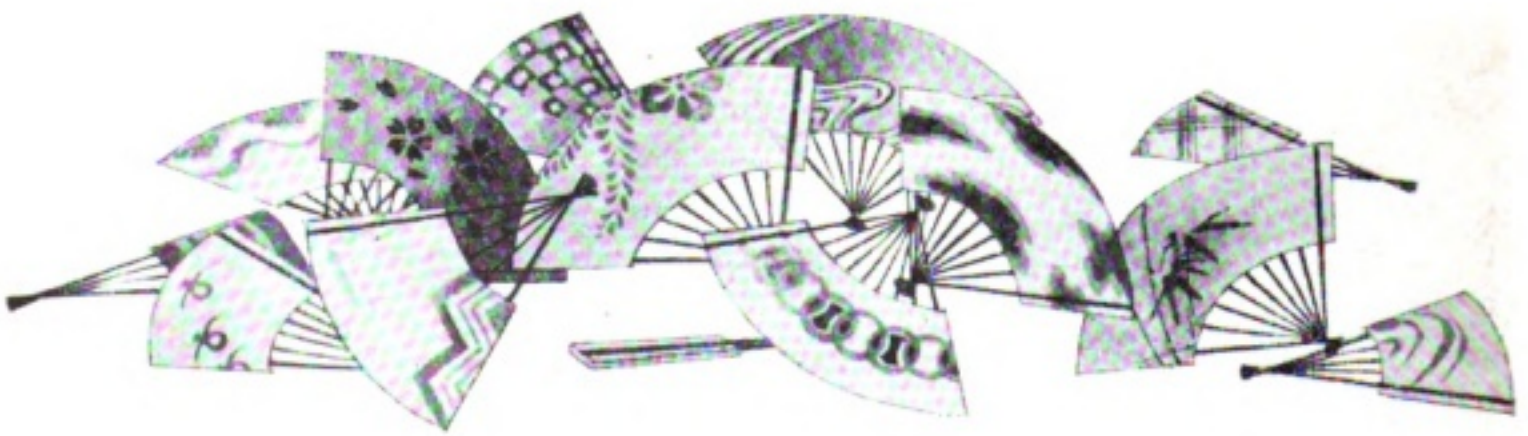
by their advice and work than any other foreign employees. One of these is M. Boissonade de Fontarabie, the eminent French jurist, and the other is Mr. H. W. Denison. Mr. Denison has pleaded Japan's cause on every important occasion on which his services have been solicited in a most wholehearted way. He is most thoroughly devoted to this country, and has, it is said, resolved to leave his bones here. A man of retiring disposition, who cares little for society, with simple habits, and an indefatigable worker, he perhaps suits the Department which he serves better than any man that could be found.

Mr. Toyabe was fond of comparing the leading traits of prominent Japanese with the principal characteristics of foreign administrators. He did this in April, 1905, shortly after the death of Viscount General Torio, whom he compared to Contantini Petrovitch Pobedonosteff, the Russian Procurator of the Holy Synod. The chief points of similarity he made were these; staunch conservatism; opposition to representative forms of government; deep religious convictions accompanied by great intolerance towards men of other creeds; the advocacy of a species of theocracy, God being represented by the reigning Emperor in each case; the desire to withold all real power from deliberative bodies, only using them as a means of giving plausibility to imperial despotism; wide influence outside their special professions,—Torio was better known as a politician than a general and Pobedonosteff is a statesman first and head of the Russian Church afterwards—; earnest endeavour on the part of both men to change the educational policy of their respective countries, so as to give greater prominence to the development of morality, and the relegation of intellectual development to an inferior relative position; ardent, but mistaken, patriotism in both cases; opposition to change on the ground that the Russian Empire as it is and the Japanese Empire as it was after the fall of the Shogunate are incapable of being improved on. Both men regarded modern changes as mostly changes for the worse.

(To be Coutinued.)



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TOMB OF THE HIYOKU*

AT MEGURO

Two grey slabs—half fallen on the ground,
Two grey slabs,—half hidden in the herbs,
Far from the noisy world's tempestuous sound,
The sighing of the stream—swift song of birds.

Two grey slabs,—moss-grown, and dim with age,
Battered and broken,—lost,—forgotten things.
Two grey slabs—breathing a tragic page
Of sorrow, death, and dread imaginings.

One time-worn slab:—Gompachi lieth here.
Out-cast; but beautiful and brave.
Komurasaki—loving, loved and fair,
Is sleeping 'neath the other lonely grave.

Captured red-handed in a lawless act,
Gompachi paid the last—the final debt.
The maid—her throbbing breast with frenzy wracked,
Self-slain for love—in peace eternal—slept.

And round the lonely spot the wand'ring wind,
Is weirdly weeping 'midst the long rank weeds.
While echoes of this tale instill my mind,
With whisp'rings of these half-forgotten deeds.

The graves decay from wild night dews—and rain:
But must all vanish with the shadowed years?
Nay! love so deep as this blooms once again,
It soars supreme, watered by pilgrim's tears.

For lovers journey there by night,—by day,
Telling the tale in broken falt'ring breath.
As hand in hand their simple prayers they pray,
Nigh those whose Love Eternal lives in Death.

E. M. d'A.

* **Hiyoku** Fabulous birds, emblems of love and fidelity.

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"TAKE ME ANYWHERE OUT OF THIS UNMERCIFUL WORLD".....

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Musume Setsuyo:

OR

Woman's Sacrifice

By VISCOUNT KENTARO KANEKO

Chapter I.

IN the prosperous period of the Tycoon administration, Yedo was considered as the centre of the Japanese civilization; thither flocked all classes of the people from every quarter; and the Tycoon was surrounded by the brilliancy of Oriental luxury and the splendor of the feudal system. Among his favorites there was a baronet by the name of Hidaka, who had two sons, the elder Bunjiro, the younger, Kotaro. By the custom of primogeniture Bunjiro was to inherit all the family property—title as well as estate—on his succeeding his father, who had thought of retiring from the active duty of baronetcy, which, according to the customary law, imposed upon a baronet the obligation to attend the Tycoon's court. Bunjiro had been for some time attached to a maiden of inferior rank; he asked the baronet to permit him to marry her, but the father, being proud of his family name, was much displeased by this proposal, and told his son that he must either abandon the low marriage or forfeit the right of succession.

In spite of his father, Bunjiro married the woman of his choice, left the parental roof, and went to Osaka, the largest commercial city of that day, where he lived with his wife in a humble cottage, and made a livelihood by teaching the children of the district, soon becoming quite well-to-do by his untiring industry. Although unfriended and cast out from home, they set forth on the journey of life with the brightest hopes. Soon afterward a son was born to them, whom they named Kenjiro, and to whom they were attached by the strongest affection, regarding him as the source of future happiness.

In their neighborhood there lived a poor tradesman who had just lost his wife, and could not support himself and his little girl, Sumi, on account of poverty and sickness. Bunjiro, moved by pity toward this helpless girl, took her into his family and brought her up as if she were a child of his own. Although he had forfeited his rank, Bunjiro did not stifle a feeling of ancient pride that he had been once the sole heir to nobility. He now hoped that his son Kenjiro would some time or other distinguish himself and wipe off the disgrace that he had brought upon the family name; therefore, he educated Kenjiro with the utmost care. Kenjiro, by showing an aptitude for learning, soon distinguished himself, and became the leader in the school. His noble and dignified countenance, which showed that he was descended from a noble family, and his easy grace of manner gained him many admirers.

Sumi, though born of a peasant family, was endowed with unrivaled beauty, which well accorded with her gentle and charming manner; and she showed a natural talent for music in her infancy. Growing up under the same roof as brother and sister, they shared each other's joy and grief; their fondness grew stronger and stronger as they advanced in years, and each vowed in heart and soul to be a life partner of the other.

One morning, Bunjiro, coming into Kenjiro's study with a letter in his hand, said, "I have received joyful tidings from Yedo."

"What is it, father?" asked Kenjiro.

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"The time has come!" exclaimed the father, with a flush of triumph and gladness. "Here is a letter from my father in Yedo, offering his forgiveness for my past offense, and asking me if I can spare you. As you know, I am dead in the eye of the law, by my forfeiture; I cannot succeed to the family estate; but as you are a son of the true heir of the Hidaka family, you have some claim to the estate, if you can only be adopted by my father's house. What do you suppose is my father's intention? It is to adopt you in my brother's family, who succeeded me after my disappearance. There is a messenger coming from Yedo in a few days to receive our answer, and if we agree before he arrives you are to go to the capital at once. To obtain this was my ambition and my hope for you. For this purpose I gave you the best education possible, and now the time has come for you to take off the disgrace from the name of your father." So delighted was Bunjiro that his voice trembled with joy, and his face brightened with ecstasy.

Kenjiro was surprised at this unexpected news, and said triumphantly, "Now, sir, the way to the world and honor is open to me." A flush came immediately on his face, and his eyes glistened with delight. Suddenly he turned his face away from his father, and wrung his hands as if in grief; he thought that he must part with Sumi, his long-wished-for bride.

"What is it, my dear boy? What ails you?" asked the father, bending over his son with anxious looks.

"No—nothing—sir," stammered the son; "but—but—I must leave you and"—here the name Sumi trembled on his lips, but he suppressed it with a sigh. "I must now renounce my duty toward you, and leave you alone with Sumi."

"Oh, do not think of me," said the father, "for I am legally dead, and have none but a moral claim on you. I am only too happy to make any sacrifice for the welfare of my only son." Kenjiro, who had all the while remained silent, with downcast eyes, now looked up to his father's face with an expression of mingled joy and grief; and the father continued: "Now you are to be adopted in another family, and perhaps you know already the customary law of such adoption; but as this is our last interview as father and son, let me say a few words:

"When you are adopted, you must renounce all your home duties and rights, and honor your adopted parents more than your own; for the maxim tells us, 'The first is the adopted, and the second is the natural.' Your natural father has no claim to your person after adoption. When you go into my brother's family, regard him as a father, though an uncle in reality; obey his commands, and let me hear that you have shown yourself worthy of my affection. As I shall live always in retirement, and never again be in the glare of wordly splendor, so I trust that you will remember my last words, and be a credit to the name of Hidaka. After you are gone I shall give all my property to Sumi, who was, as you know, left helpless, and has been brought up as one of my family. I once thought of concluding your betrothal with her, but as you have a higher hope and a brighter future, her inferior birth might hinder your succession to a noble family; therefore, I shall marry her to some tradesman, with the settlement of my property upon her." Kenjiro's countenance suddenly turned ghastly pale, and he sat with folded arms, speechless and motionless. In his troubled mind; duty and love struggled to conquer, and one could almost hear the beating of his heart; but at last he sacrificed love to duty. He assented to his father's proposal, and returned to his room to prepare for his journey, sorrowful and reluctant.

Sumi received the tidings as sadly as Kenjiro, but she concealed from the world the sufferings of her heart, and brooded constantly over her future destiny and her unfortunate life. She looked sad and gloomy.

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"SUCH A LONG DISTANCE WILL LIE BETWEEN US."

Her sleep was haunted by melancholy dreams. She soon became helpless and exhausted; and finally shut herself up in her own chamber, refusing to be either cheered or comforted. As soon as he had finished his preparations, Kenjiro hastened to Sumi's room, opened the paper sliding door, and saw her supporting her head on her hand, as if utterly destitute of strength; her vacant gaze showing that she was not aware of his presence. Kenjiro, approaching her, said softly, "Do you feel better than yesterday?"

At the sound of his voice she looked up, and said, with a sad smile, "No, about the same as yesterday;" and she sank again into her former state of unconsciousness.

"If you shut yourself up in this closed room you will only feel worse. Come out into the garden. The weather is mild and pleasant, and the cherry-trees are in full bloom; it will do you good to take the fresh air. Do not brood so, but try to look for some happier future," said Kenjiro, in order to divert her thoughts.

"How can I cease to think of our cruel separation? When I learned the story of my misery and destitution, I wept bitterly at the thought that I was an orphan; but as you had always pitied my miserable lot, and sympathized with me in my sorrow, so I had in you a master, the light of life, and the source of future happiness.

"Now you are going away to Yedo, and such a long distance will lie between us; and perhaps we shall never see each other again."

As she finished the sentence, she covered her face with her hands and wept.

"Do not take it so sorely. If you could only know the anguish of my heart. Duty and love! The weight of duty always turns the scale in its favor. But my love for you shall know no change. After my arrival at Yedo I will at once send for you, and introduce you as one of the family; but if I cannot accomplish this, we can hope and wait for the time when I succeed to the family estate and everything is at my disposal; then our union will be happily consummated, and without fear we can brave the world together."

He then persuaded her to take a walk around the garden. It was near twilight; the last rays of the setting sun were gleaming

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through thick foliage and the blooming branches, beneath which slowly rambled the youth and maiden. Their thoughts were wrapped in joy and happiness for the future; their sweet whispers were often interrupted by the enchanting melody of the nightingale; their forms were sometimes lost in the gloom of the gathering night.

THEIR THOUGHTS WERE WRAPPED IN JOY.

CHAPTER II.

On the morning of his departure they all gathered around the gate to see Kenziro off. Sumi's heart was too full to admit of saying anything more than a simple "Good-by;" she gave him an affectionate, yet melancholy look, and lowered her head to conceal her tears. Kenjiro could neither speak nor exchange a glance of parting with her, but only cast a farewell look on the little group clustered around the gate, and suddenly turned his face and proceeded on his journey.

At the turn of the road he looked back toward the house, and saw Sumi standing alone. When she perceived Kenjiro turn, she waved her hand with cheering nods and mingled emotions of sorrow and despair.

She waited some time, but no letter came from Yedo. As the days rolled away in this dreadful suspense she grew anxious, impatient, and at last hopeless. Her anguish was uncontrollable; she gave way to her grief, and wept like a forsaken child.

"Have you changed so soon?" cried she, in agony. "Has your promise evaporated into nothing? Kenziro, O Kenziro, this is too unmerciful to bear!" She raised her head, flung back her disheveled hair, and shuddered at the changed appearance of her own face, once so fair and beautiful. As she sat alone by a dim, flickering lamp, which made her confused mind more despondent, she heard a voice from outside calling distinctly, "Sumi, Sumi!"

She sprang up and opened the window, asking in a trembling voice, "Who is there?" No answer came but the echo of her own words. She leaned exhausted on the window-sill, and looked up to the vast and peaceful firmament studded by myriads of brilliant stars, and she wondered why her life could be so sad and gloomy while everything around her was so calm and undisturbed. She sang in a plaintive tone; and the sorrowful melody was wafted on the midnight air, and lost among the rustling of the leaves. Again she started from a profound melancholy, and looked out with a frightened gaze.

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"Am I dreaming?" she wondered. "No; I heard it again distinctly. "It is the voice of a pleading angel calling me to the Blessed Isle. Yes, yes, I am coming." And she sprang out of the window, holding in one hand her tangled hair, and in the other the fold of her long robe. She ran blindly toward the bank of the Yodo River, while a flock of ravens flapped their wings and croaked over her head, as if to chant her funeral dirge. She stood on a bridge, gazing on the furious stream below, and wondering whether beneath the frowning waves lay the tranquil shore of a "land of rest." "O God, deliver me from sorrow:" she prayed tremblingly; "take me anywhere out of this unmerciful world." She then plunged headlong into the rushing current, and a midnight bell from a distant pagoda tolled forth, as if ringing the knell of one so young, so beautiful and so good. The moon had just waned behind the western hills, and a mysterious darkness dropped like a curtain over the scene.

This sudden disappearance of Sumi startled Bunjiro and his neighbors. They at once began to search for her; they sent the detectives to every place of concealment, and they dragged the river, but no trace of her could be found. To the memory of this unfortunate girl he erected a tomb in the burying-ground of her ancestors, and fixing the day of her disappearance as the date of her death, he offered prayers for her departed soul.

Kenjiro was cordially received by his uncle's family, which consisted of his grandfather, a retired noble, his adopted parents, and their only daughter, Yuki.

The intention of the family was soon made known; they wished to marry Kenjiro, to Yuki, and thus enable both the heirs of Bunjiro and Kotaro to participate in the fortune and estate of the family, this being the general practice in the case of adoption.

Yuki was on the verge of womanhood; she was gentle in manner and graceful in movement; her heart was free from selfishness and conceit; she had a certain air of innocence and inexperience which made her extremely charming. In her personal beauty she was not surpassed even by Sumi. The latter was sagacious and intellectual; the former was amiable and graceful. Kenjiro was much troubled. If he did not follow the intention of his parents, he would violate filial duty toward the family.

If he did, he would break his parting promise to Sumi, whose very existence depended on that one hope, and he might ruin forever the peace and happiness of that unfortunate maiden. But the adoption was already recorded in the office of the Tycoon's council, and there was no other way to avoid the difficulties except to wait for his succession to the family estate; until then he must refuse to marry Yuki on some ground. Should he tell them of Sumi? No; her inferior birth would be a decisive objection, and the very fact of his engagement with her might cause his disinheritance, and he might meet again the fate of his poor father. Once he thought of sending Sumi a letter, to acquaint her with his present circumstances.

But he feared the idea of the intended matrimony would be a fatal blow to her; so he decided not to write to her until he ascertained the time of his succession. As Kenjiro sat alone, careworn and exhausted, thinking of Sumi, and her anxiety consequent upon his long silence, his uncle stepped into the room, and delivering a despatch, said with an air of coldness:

"It has a seal of mourning; open and see." The sight chilled Kenjiro to the heart; he remained speechless for a moment, gazing upon the letter, which still lay unopened in his trembling hand.

"It is not your father?" presisted the baronet. By this time Kenjiro, slowly recovering his strength, opened the letter; it was the announcement of Sumi's disappearance. He sank helpless into his seat, and turned deadly pale. Once or twice his lips moved as

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if to utter the words, "I have killed her." His heart swelled into his throat, and notwithstanding the presence of his adopted father, the tears rolled down his cheeks.

"Whose death is it?" asked the baronet, anxiously.

"Only that of a member of my father's family, sir," answered Kenjiro, with affected coldness; but his heart rebuked him for assuming this indifference to the death of Sumi,—the love of other days and the hope of future years. After the reception of this sad news he seemed always wrapped in deep melancholy, and became unconscious of his friends and surroundings. Though he often mingled in the pleasures of Yedo, and frequented tea-houses with his companions, yet his face, which now bore deep lines of sorrow, was never seen to smile.

Chapter III.

On the day of the summer festival, Kenjiro went with some friends to a certain tea-house to see the procession of the geisha. When the first of the procession was passing by, Kenjiro was leaning over the balcony and gazing absently on the crowd below, half-unconscious of the surrounding gaiety. Suddenly deafening cheers roused Kenjiro from his reverie, and he glanced dreamily at the moving show. His eyes fell upon a female figure, and he turned pale, and seemed stricken motionless.

This female was Sumi, who was supposed to have drowned herself in the Yodo, and whose reported death had ruined the peace of Kenjiro's mind. Amazed at the sudden resurrection of the dead, he surveyed her figure with wild perplexity. She wore gay, brilliant apparel, with an embroidered figure of dragons coiling through a cloud, and her hair was dressed in the manner of geisha. The figure, slowly moving beneath the balcony, filled Kenjiro with mystery and awe, and it was at last lost in a thick cloud of dust, leaving him speechless and insensible. As soon as his friends left the room, Kenjiro went to the proprietor of the tea-house and asked:

"Do you know that geisha who was so heartily greeted by the people?"

"She is from Osaka, sir," replied the proprietor, "and to-day is her first appearance."

"Do you think I can in any way see her after the procession is over?"

"Oh, yes, sir, I know her master well; I will ask him to send her here after the procession." So saying the proprietor left the room, with many bows and assurances, and Kenjiro was once more left alone to reflect upon the unexpected incident and its probable cause.

Soon a light step was heard in the long corridor, nearer and nearer it came; then some one climbed the stairs. With gay spirits and smiling face she came into the room; but no sooner had she perceived Kenjiro than she started, staggered back in astonishment, turned deathly pale, and fixed her eyes on his face, which was flushed with anger. Trembling and stammering, she turned from him and fell to the floor.

Kenjiro strode boldly to her, and said calmly, but scornfully:

"What a shameful meeting! Sumi, how can you endure so base a life as this?"

Sumi rushed toward him, saying, "Forgive me?" But she was stopped by a wave of his hand. She knelt before him, with her hands clasped on her breast, and cried: "It is reasonable that you should think so; but let me explain the cause of my misery. Do not rebuke me, but hear—" She was interrupted by Kenjiro, who gave a glance of reproach which made her tremble.

"This slavish appearance of my future bride!" said he, angrily. "I cannot listen to you! No more of your explanations!"

"But wait, my lord," said she confusedly. "I live this slavish life for the love I cherish for one whose name I dare not breathe now."

"Stop! I will hear no more of that," interrupted Kenjiro. "How could you leave my father, when he brought you up from your helpless state, and now depends on you for the support of his old age? Oh, you shameless

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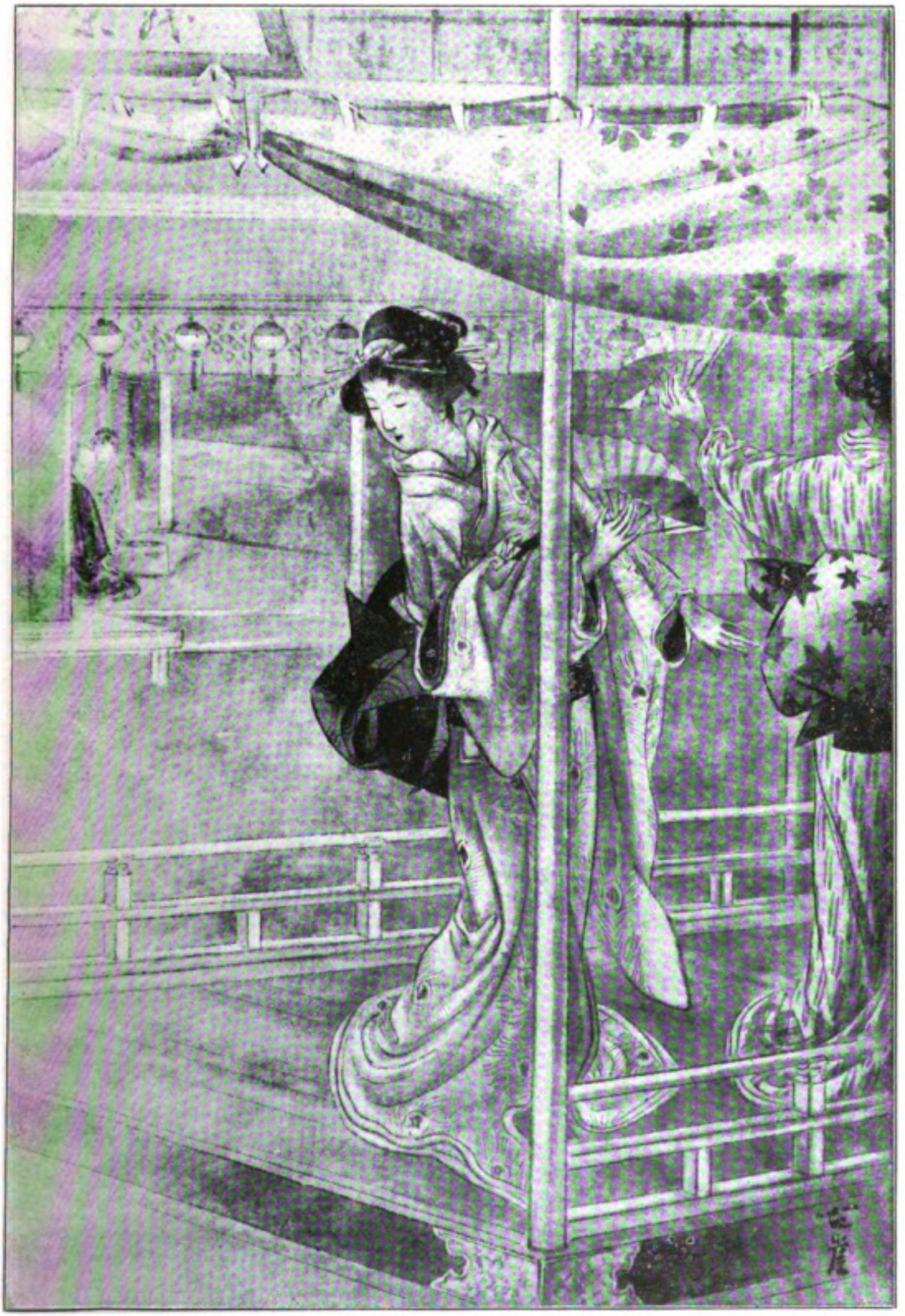

THE PROCESSION OF GEISHA PASSING BY.

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girl, enticed away from home by wicked wretches, and sold in this quarter!"

"Oh, judge not before you hear," pleaded Sumi; "however disgraced I may be now, have pity on me for my suffering." She raised herself from the floor and stood before Kenjiro, and seizing his sleeves, looked up to him with tearful eyes. "Do you remember your promise? How long did I hope and wait for your letter, but, alas! all in vain. One night I heard a voice calling my name. I went out and asked who it was, thinking perhaps it might be you; but no one was there, and I thought it must be a voice from another world, calling me to rest. In that state of mind I determined to drown myself in the river, and leave this unmerciful world. I started from home and went to the bridge, whence, as I cast one farewell glance on the light of this world, I saw a bright star reflected in the water, and it showed me where my 'happy home' was. I plunged in, while my lips repeated your name. After that I remembered nothing until, as I opened my eyes, and glanced around me, I saw a group of dreadful ruffians.

"O, I shall never forget that sight! I tremble at the thought of it. Seeing such men about me, I fainted away; but on opening my eyes again I found myself supported by one man while another was holding a cup of water. Terrified by the sight, I closed my eyes, and when I peeped through I saw five men in rags, sitting cross-legged around the dim light of a camp-fire. I then heard one cry out, 'I was the first who heard the splash of water, and discovered this girl floating in the river; so I have the right to her!' Then, smoothing my hands, he said in an affected tone of sympathy, 'Unfortunate maiden, as you have gained your life by my help, may I ask you to be mine? But if you refuse—' Here he stopped short and looked full into my eyes, as if to impress strongly upon my mind what he was about to say. 'In case of your refusal,' continued he, 'we must sell you as a geisha. Which will you do? Come, fair maiden, to my house and live with me.' The alternative was before me, and there was disgrace in both; but I thought to myself that if I must live and suffer more I had rather be sold in the musician's quarter of Yedo, where perhaps I might see you, and then I should tell you all the misery I had suffered for you. So I said, 'Sell me, but I will not marry you.' At this my suitor flung away my hands and gave me one furious glance, while the rest cried out, 'Decided.' Having failed in the attempt at self-destruction, I came here to seek for you, whom I once loved, but now dare not love, for I have disgraced you by this slavish state. For the reward of my love and sufferings, I only ask your forgiveness."

Kenjiro, remained silent, and did not heed what she said.

Sumi took his hands and implored him: "Say you forgive me. Forgiveness is all I now ask." But Kenjiro still remained speechless and motionless. Sumi rose with a flush of anger.

"There is a limit to a woman's patience," she said tremblingly. "I waited—suffered for you; but you have, notwithstanding, broken your promise. You have deceived and deserted me. Are women made to be treated so unmercifully? Are men so stubborn and unable to read the heart of a true woman? I lived in the hope of meeting you, and now that I see you, it is worse than the worst I feared. Oh, Kenjiro, how can you be so cruel!"

She turned to descend the stairs, but Kenjiro suddenly seized her, and said in a melancholy tone: "Are we to forget each other forever, and endure the anguish of our hearts for nothing? Say no more of forgiveness. It is I who ought to ask your forgiveness. As vile as you are now, I love you more, for it is your love which brought you to this misfortune and disgrace. It is my fault—my fault!" And he told her of his unfortunate situation in his adopted parents home, and the cause of his long silence.

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He now determined to redeem her from her master, but as he had not succeeded to the family title he did not have sufficient means to execute his intention; therefore he only continued his visits to Sumi with her master's permission. When the master learned from Kenjiro of his relation to Sumi, he was moved by the affecting story of their sufferings and he consented to the proposal of their immediate marriage; moreover, he told Kenjiro to pay the redemption money on his succession to the family estate. The marriage ceremony took place at the master's house, but without the consent of the adopted parents; for Kenjiro feared that they would object to the union, and intended, after his succession, to introduce her to the family as his wife.

After their marriage, Kenjiro bought for Sumi a small cottage on the banks of the Sumida river, where she lived in a quiet manner with her attendant maid. The cottage was situated on the shore, a short distance from the road, and surrounded by bamboo hedges exquisitely trimmed. The path, bordered with various Oriental flowers, wound through the garden to the arched portal, from which hung the morning-glory with its delicate tendrils. On one side of the garden there rose an artificial embankment, with trim shrubberies and on its top a small shrine was seen through the green of pines and hemlocks. On the other side were dwarfed trees, artificial streams, and large trunks of trees overrun with ivy and fern. The piazza commanded the whole view of the river. On the right bank there were rows of pretty houses, with balconies, and steps leading to the water, where many "roofed boats" were rocking at their moorings; on the left, there was a famous avenue of cherry trees. A long path, with a row of trees on either side, extended the whole length of the bank; the branches meeting overhead formed an arch. When the cherry trees were in full blossom, the people walking beneath this deep and flowery bower could hardly see the sky. The place itself was so charming, unlike any other earthly scene, that it seemed like fairyland.

Chapter IV.

After Sumi's removal to the Sumida, Kenjiro spent the greater part of his time there; thus he neglected his home duties, and showed slight attention to his intended bride. Months rolled by without causing any serious effect in the family; but when there was a baby born in the cottage on the Sumida, Kenjiro's absence and his cool treatment toward "the daughter of the house" became so marked that the family, for the first time, felt suspicious of his mysterious conduct. Kenjiro was a favorite of his grandfather, whose influence was still felt in the domestic affairs of the family, although he had long since retired. His interest and affection for his grandson made him fear that, although in his lifetime there would be no change in the family, after his death they might disinherit Kenjiro, if his present behavior continued; therefore he determined to search for Kenjiro's secret, and arrange the affair himself. When he made inquiry, he was informed that Kenjiro was engaged to Sumi, a singing-girl on the Sumida. He was shocked by such unwarrantable conduct in his grandson, and hastened at once to see the woman and solve the difficulty.

It was a May afternoon; the weather was mild, and the broad surface of the river was here and there disturbed by ripples. Sumi was clad in her flowing gown with its loose sleeves. With her child in her arms, she was telling the nurse the story of her past misery. Suddenly there came a voice asking for entrance. Sumi, after bidding the nurse to take the child into the next room, opened the door, and there stood an old stranger.

"Excuse me," said the stranger; "Is Miss Sumi living here?"

"Yes, sir," replied Sumi. "I am the person inquired for." The stranger bowed politely, and begged to be pardoned for the liberty he had taken in thus addressing her. A seat was soon assigned to him; but both remained

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silent, for she was vexed by this unexpected visit from a stranger, with whose name even she was not yet acquainted, and he did not know how to introduce the object of his call.

At last he broke silence, saying, "I do not know how to come to the point. I have attempted several times, but all in vain. I now force myself to state the object of my coming. I am Kenjiro's grandfather. I do not know whether you are aware that he is an adopted son, and is to be united with the daughter of the house; but his coldness—nay, his aversion to her—made us suspect the existence of a secret engagement. I am informed that you are the one to whom he is attached. I am quite alarmed, for if this were known to his adopted parents they might disinherit him. As I have only a few more years to live, my only hope is to see him succeed peacefully to the family fortune; but as long as his acquaintance with you continues, so long his future remains uncertain."

Here his courage failed him, and he could proceed no further. All the while Sumi sat with downcast eyes, thinking that the fatal moment had arrived, and she must either announce her marriage with Kenjiro, or resolve nevermore to see her loved husband. She thought of acknowledging the marriage; but then what would be the result? Kenjiro would surely be disinherited for his secrecy and disregard for the family, and his name forever blotted from the fair pages of human record. Upon her answer hung the fate of Kenjiro; there was no other way to save him and his honor but to sacrifice herself.

"I was unaware," said she, pressing down the swelling of her heart, "that I had caused so much—alarm in your family. However, I shall hereafter renounce the honor of Kenjiro's attentions. Now, for the first and last time, I beg you forgiveness."

A flood of tears rolled down her cheeks, and burying her face in her hands, she knelt down at the feet of the old baronet.

"Rise, madam," said he, trying to lift her; "pray rise, for you have done nothing to be forgiven. I know too well the pains of separation. It makes my heart ache when I think that I have made you break your engagement and caused all your sufferings."

"As I have no hope of happiness in the future, if my sacrifice can save Kenjiro and his honor, I will gladly make it, for the love I have long cherished for him."

It was so touching to hear her, and to witness her calm resignation, that the old baronet wept, and expressing his sympathy for her sorrow, he bade her farewell.

After the visit of this mysterious stranger, the scene in the cottage assumed a very different aspect: the merriest laughter had now changed into saddest stillness and despondency, and over Sumi's beautiful face came an expression of woe and despair. As she sat alone in her own room, dreading the sorrow of her last meeting with Kenjiro, she observed him standing on the threshold and wondering at the change in her.

"What ails you?" asked he, advancing toward her. "Has anything happened?" But receiving no answer he came to her, and said, while looking into her tearful eyes, "Come, come! tell me what ails you."

"Nothing," said she, dropping her head on his arm; but I was thinking of my unfortunate condition, and I could not help"—

"I wish you would not brood over such a silly thing. Thus far we have both had a full share of suffering; but now we are married, let us forget our past misery; and as soon as I succeed my father I will acknowledge you as my lawful wife. Therefore until then be patient, and wait for a brighter future. Why do you talk so hopelessly?" said he, bending over her tenderly. "Why do you look so strangely? Why, you perplex me! You alarm me! Does anything distress you? Come, tell me, and I will share your sorrow."

"I have nothing to tell you now; but I will inform you to-morrow," said she, while

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she was repeating in her mind, "To-morrow itself will inform you."

"Then, until to-morrow," said he, "do not despond so, for my sake. I will come early to-morrow morning, for I am a substitute for my father in attendance at court to-night I must go now, so adieu." As he was turning to start on his duty, Sumi looked at him with a despairing expression, as if they were never to meet again. Kenjiro was troubled; returning to her, he said, "Why do you look so sad? I will come to-morrow early. Is there anything that you wish me to do before I go?"

"Nothing particular," replied Sumi;" but somehow I feel very lonely. Stay a while, for it is not yet the fourth hour. I often think," continued she, "that I was born to make others grieve. How many phases of human life there are in the world! Life resembles several streams. Some dash forth from between huge rocks, ooze through crack and crevice, and are sometimes hurled down over cataracts and waterfalls, and whirled around in a dark, fathomless basin. Calmness and tranquility are not assigned to them; but their whole course represents a constant turmoil and disturbance, until at last they are all emptied into the ocean. Others bubble up by the hillside, and warble along sunny banks and peaceful meadows. They sometimes glide over mossy stones and beneath the cool shade of summer foliage, while their gentle murmur makes harmony with the sweet songs of skylarks.

"The roaring rivers and laughing brooks are alike hushed at last by the waves of the mysterious ocean. Likewise grief and pleasure, sorrow and happiness, are swallowed up in death—the common destiny of human life. My life is the scene of constant trouble. I live in sorrow, and so shall I die. To-night we sit together, but we know not what to-morrow will bring forth. Should I ever be called away suddenly, think of me mournfully, and pity my child for its mother's sake."

"Why do you talk always of sorrow and death?" interrupted Kenjiro. "As frail as we are, and as uncertain as our life is, we must idealize a world of happiness, and hope for a brighter future. In this transitory world there is nothing substantial, nothing to be called happiness except hope. Misfortune disperses the airy castles of imagination; sorrow breaks into the happy circle of contentment. Sadness plays as important a part as happiness in the drama of human life." Just then the bell of Asakusa struck the fourth hour of night. "It is time to go," said Kenjiro, starting from his seat.

"Oh, then you must go?" said Sumi, looking at him steadfastly. "I do not know why, but I feel sad in the view of so short a separation."

"You alarm me! I do not dare to go to the court and leave you here alone."

"Pray attend the court," said she, eagerly. "For the world, I would not have you omit a duty." Her heart was full, for this was the last time she was to see him, and to-morrow she would hear him no more; but, trusting that she should meet him in the happier region, she bade him farewell.

After the whole family had retired Sumi began her preparations by dressing herself in the "white apparel," which is generally worn by one who intends to commit suicide. She wrote a long farewell letter to Kenjiro; and just as the hour of midnight struck she grasped a short sword, wrapped in white cloth, all save the point about an inch in length. She raised it to thrust it into her throat, but her courage failed her at the sight of her child. She knelt at his cradle, bent over him, and embraced him again and again. The thought of leaving him alone made her tremble; she shuddered at the sight of the sharp sword before her. Weeping, sobbing, she for the last time fondly clasped him to her bosom: and as her warm tears fell upon the child's cheek he stretched out his arms, he moved, as if waking. Sumi started back and held

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her breath in dismay, but again the child dropped asleep.

"Oh, my dearest child!" cried she, with clasped hands and uplifted eyes. "Oh, most unfortunate one! Forever must I leave you! But I shall hover above you, and guard you against the troubles of this wicked world. Do not cry when I am gone, for I shall never return. When waking in the morning you seek a mother's smile, my lips will be closed and my spirit departed. Do not grieve when I am dead. When you know that I brought you into this world only to suffer and be thrown in the shadow of the world's splendor, do not think hardly of me, but pray to God that my sins be forgiven.

"This is my fondest—saddest—and last"—She embraced the child again and again, then thrust the sword in her throat, gasped, and died.

Kenjiro was haunted all night by the thought of his sorrow-stricken wife. Next morning, at the close of his attendance, he hurried to the Sumida. On arriving at the cottage, he found the door closed; he knocked for admission, and he was soon answered by the nurse, who appeared as if just awakened from a deep slumber.

"How is Sumi?" asked Kenjiro, eagerly.

"She has not yet called me; so I suppose she has slept soundly," replied the nurse.

"That is well. Sleep does her so much good." And Kenjiro went straight to Sumi's chamber. A loud scream was heard. In a minute the nurse and servant were on the spot. What a terrible scene! There was Sumi lying in white apparel covered with blood, the nurse kneeling and weeping, Kenjiro holding Sumi's face in both of his hands and gazing upon it with an expression of intense agony, and the servant standing dumb with horror.

"Oh, Sumi!" cried Kenjiro still gazing on her face. "My own and dearest! Your sufferings were too heavy to bear; but was there not any other way but to rest in the shadow of death? Were those her last words to me? Oh, how ignorant was I of the working of her heart! My life, my happiness, forever gone!" He trembled with despair and remorse; but he reflected upon her words, and bitterly reproached himself. As he turned about, he found a letter on which was written, "Farewell letter to Kenjiro." He opened it hurriedly, but, unable to proceed, he dropped it on the floor. On recovering his strength, he read as follows:

"Midnight on the Sumida.

Dearest Kenjiro: Parting is a correlative of meeting; no meeting can ever exist but it is followed by parting. As the number of happy meetings increases, so much nearer do we approach to the melancholy of parting. At last the time has come when I must leave you and the world forever. Standing on the threshold of death, as I look back upon my life I see nothing but sadness and misery. In spite of my inferior birth, you have shown me more sympathy and love than was due to my unworthy self; and shall I ever forget your kindness? I have often felt it would have been better and happier for you and me had we never met. I had a dread of myself as the cause of disgrace to you and your noble family. I believe I was intended to die when I was left in my infancy without home and parents. It was never intended that I should thus live and make you grieve for my misery. These thoughts render my life no pleasure to me, but create a constant fear of future suffering; therefore, now, once for all, I sacrifice my life and end my fears, to save you from disgrace. I have only one request, my worthy—in what terms shall I address you now? As a husband? The world ignores our marriage, and your noble parents have not ratified it. Whatever name it may be, I care not. For the sake of your unfortunate Sumi, have pity on my child, and give him such an education as will save him from ignorance and disgrace.

"Do not tell him who his mother was, or

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how she died, for it will only add sorrow and shame to his innocent mind; but teach him to pray that her sins be forgiven.

"As I leave all those who are dear to me on earth, and turn my thoughts to the mysterious region of death, I shall tremble at the darkness of my path; but I trust that God will be merciful and guide my poor weary soul to its blessed destiny. This parting —sorrowful and heartrending—will be only for a moment, and soon we shall meet again in a happier land, where sorrows are unknown and friends never parted.

"My thoughts are countless as the pebbles on the shore; but as an approaching dawn separates day from night, and life from death, so I close this last token of my love with adieus and tears."

As he finished reading the letter, Kenjiro laid it down, clasped his hands in prayer, and gazed upon it as the last expression of Sumi's love. Every heart was swelled by grief; every eye was filled with tears; silence and sorrow reigned everywhere.

When the family was informed of Sumi's personal history, the parents reproached Kenjiro for the concealment of his early betrothal. The grandfather said that if Sumi had told him of her marriage, and of her child, he would have secured the favor of the family in her cause; and Yuki regretted her own existence as an obstacle to Kenjiro's union with Sumi, and as the cause of her self-destruction.

Her parents took the child into the family, trusted his education to the loving hands of Yuki, and erected a tomb to the memory of Sumi, young and beautiful, who sacrificed her life for a man and his honor.

RICE FIELDS

I think they've drawn the water from the stream
Into the paddy-field within our fence,
Where the young rice has just been planted out.
How else does't come that the melodious frog
To-night should seem to croak so near the house?

Translated by Benkyoka.

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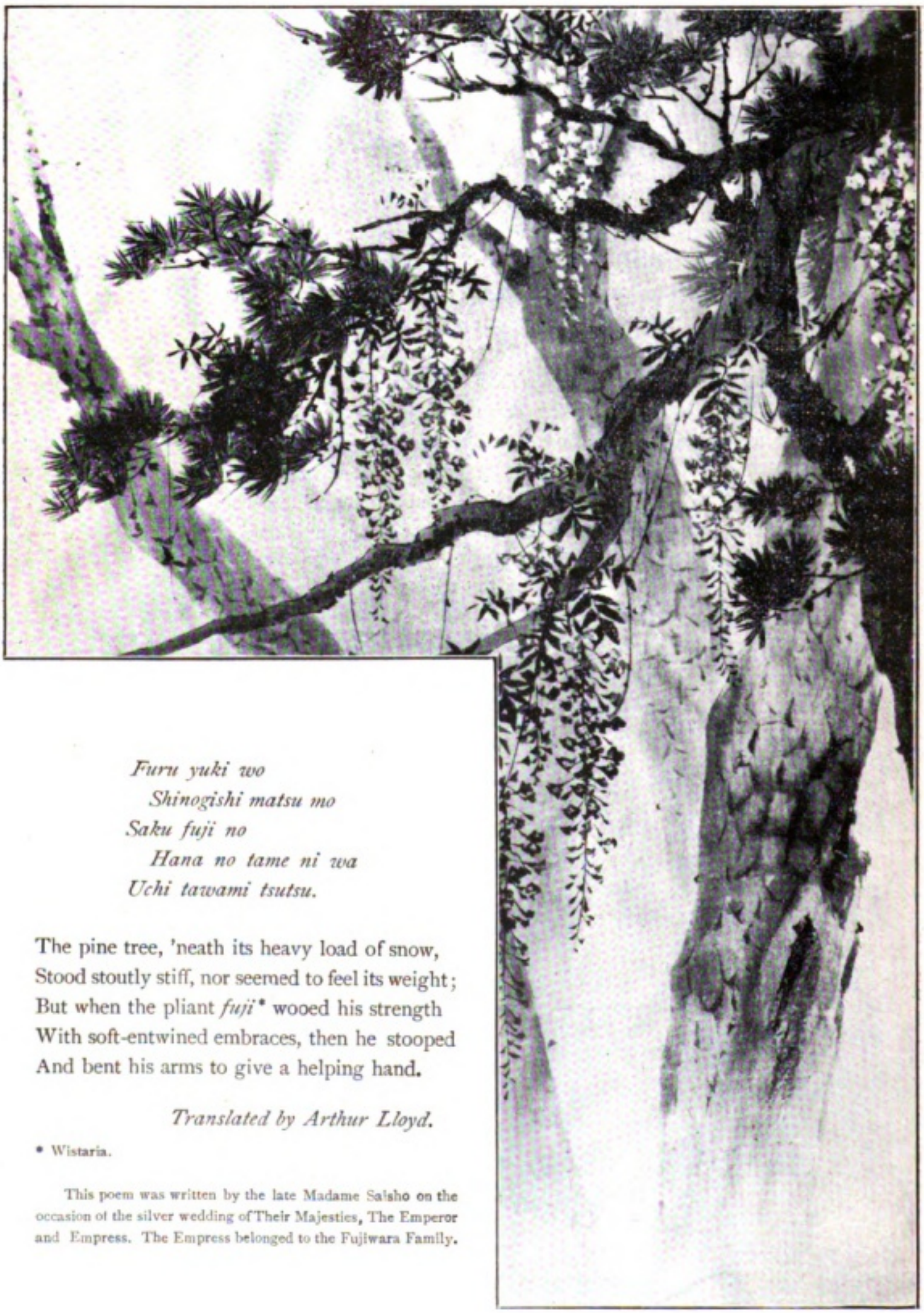

Furu yuki wo
Shinogishi matsu mo
Saku fuji no
Hana no tame ni wa
Uchi tawami tsutsu.

The pine tree, 'neath its heavy load of snow,
Stood stoutly stiff, nor seemed to feel its weight;
But when the pliant *fuji** wooed his strength
With soft-entwined embraces, then he stooped
And bent his arms to give a helping hand.

Translated by Arthur Lloyd.

* Wistaria.

This poem was written by the late Madame Saisho on the occasion of the silver wedding of Their Majesties, The Emperor and Empress. The Empress belonged to the Fujiwara Family.

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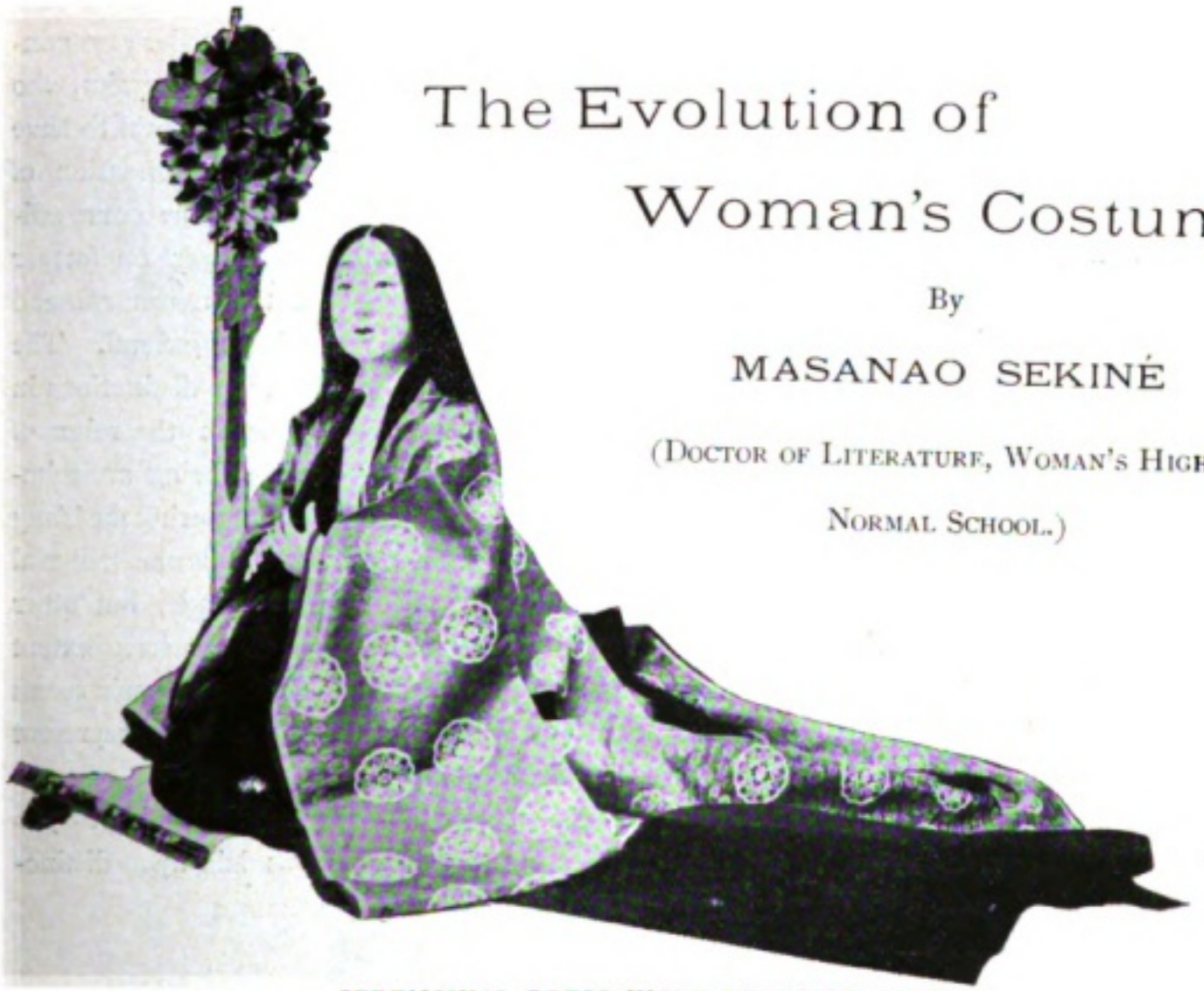
The Evolution of Woman's Costume

By

MASANAO SEKINÉ

(Doctor of Literature, Woman's Higher Normal School.)



CEREMONIAL DRESS WORN BY COURT LADY
Fujiwara Period 9th to 12th century.

IT is, of course, very difficult to write with any degree of preciseness about the costumes worn by those who lived in so remote a period as the people of ancient Japan. The most that can be done is to draw what inferences seem justified by the reference to dress in the historical records, using the *haniwa*, or clay images found in tombs and excavations, to confirm the accuracy of our assumptions. Looking back to the time before Japan entered into familiar intercourse with Korea, that is, the period between the commencement of the Christian era and the year 200 A.D., we find the Japanese wearing a coat or upper garment with long, narrow sleeves, with a *hadabakama*, or trowsers, beneath which was a short drawers covering the loins, while a girdle encircled the waist. The trowsers worn by men were short, reaching to the knee only, but those of the women extended to the feet, with a long dress over them. Female attire did not include a second garment under the long trowsers. The upper garments of both sexes appear to have been folded from left to right though some of the *haniwa* indicate exceptions to the general custom. In some cases the front of the upper garment was fastened with cords or strings.

In those days men invariably wore swords when they went out. Women had an extra outdoor garment known as the *osuhi*, or *katsugi* of later times. Our ancestors of those far-off days seem to have ornamented themselves with stone necklaces, and they wore strings of bells about their waists, known as *kushiro*, or *tamaki*. Our forefathers apparently more vain than their women, wore an additional ornament called *ayubi* about the knee joint, to which bells were attached. Ladies serving under personages of exalted rank wore a long piece of cloth from the shoulder down the front, which, though having a practical use at first, in time came to be merely ornamental.

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The color finding most favor among the leaders of fashion in the days of our most distant ancestors appears to have been red, but there is also mention of green, yellow and black, the shades being produced by dying with flower extracts or leaves of trees. White having been regarded as the symbol of purity, was reserved for shintó festivals, on which occasions they also had a white cloth figured with green leaves tinted with grass juice, called *gosuri*. History also makes mention of deer skin as an article of dress, which was quite natural, as the men were fond of hunting, and relished animal flesh for food.

From the year 200 A.D. onward, when intercourse with Korea was carried on, many foreign weavers came to Japan, introducing figured silks and brocades, while the women among these strangers were famous as dressmakers. Under their influence the style and quality of Japanese clothing underwent considerable change. The Emperor Yuryaku, who ruled from 457 to 479 A.D. is said to have seriously taken in hand the reformation of national dress, beginning with the court official style, laying special emphasis on further refinement of taste; but this movement had little effect on the people in general. The custom of signifying rank by distinctions in head-gear came into vogue in the reign of the Emperor Suiko 593 A.D., being an imitation of the fashions prevailing during the Tang dynasty in China. At that time the material for head-wear was chiefly brocade, but other stuffs of varigated colors were to some extent employed. From the beginning purple seems to have been the color chosen to represent the highest rank.

Coming to the Nara period, about 700 A.D., greater emphasis was laid upon distinc-

FUJIWARA PERIOD (9th to 12th century)
Showing *Katsugi*, or flowing outer garment.

TOKUGAWA COSTUME (17th to 19th century)
***Koshimaki*, or upper dress of summer costume.**

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NARA PERIOD (700-750 A.D.)
Costume with *hire* or scarf, and *mo*, train.

LADY OF HEIAN PERIOD (750-850 A.D.)
With *hire*, scarf; *karaginu*, clothing influenced by China; *omoteginu*, front garment; *uamo*, and *shitamo*, upper and lower garments, and *hakama*, skirt.

tions in style between official and private dress. Ladies in the higher circles of society wore long upper garments of deep purple, with broad flowing sleeves almost as long as the body. Under the long robe they wore two kinds of divided lower garments, the *shitamo* worn from front to back, and the *uamo*. The shoes worn in those days were called *hanataka-kutsu*. Under the influence of China these costumes became gradually changed, chiefly in the direction of shorter sleeves and body in the overgarment. The waiting-maids of noble ladies had a special ceremonial costume, *hire*, which was a relic of more ancient times. There is little in the records of history to give any idea of the dress worn in private by the ladies of this period; but it is safe to assume that the fashions were an evolution of those outlined as prevailing in previous ages, and an improvement on their predecessors, especially in the way of dispensing with innovations from China, such as the *shitamo* and the *uamo*.

During the Nara period great advances were made in the manufacture of textile fabrics and in dying, so that from this time dress material became more costly and elaborate. It was then the first figured patterns came into fashion and color mixtures were adopted. Those most in demand were shades of green, yellow, and indigo. Special preference seems to have been given to *yuhada*, a material of varigated colors to be seen at the present day. At this time also, *yizuri*, printing on cloth of flower and bird designs, is first mentioned. Upon the removal of the Imperial Capital to Kyoto in the eighth century, though there was little or no change in the names of costumes, the influence of China on the fashions remained, as may be seen from the pictures coming down

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to us from that period. Titled ladies of the time rarely walked when they went out of doors, so that the custom of dispensing with shoes began to obtain. The long, divided skirt of scarlet known as *hino-hakama* was used to hide their feet, a considerable departure from the fashions of the Nara period.

From 840 A.D. and onward the *shitamo* gradually fell into disuse, and the scarlet divided skirt formerly invisible now came into view, the *uamo* sometimes being long enough to trail behind the wearer. For nearly two centuries the fashions of the Imperial Capital were noted for their extravagance and luxury. History indicates that the costumes of this period must have been gorgeous in the extreme. The men were as fully under the spell of fashion as the women. Noble ladies indulged in several inner garments, called *kosode*. A long unlined upper garment *uwagi*, came down over their loose divided scarlet skirts, and outside, over all, they wore a shorter cloak called *karaginu*. At this period the *mo*, or train, was exceedingly long. The age of the person and the season of the year, as well as the rank of the wearer, affected the style and quality of the garments displayed.

LADY OF HIGH RANK OF NARA PERIOD. (8th century)
Playing a form of harp introduced from Korea. Cloak of white gauze

Great stress was laid on the number of inner garments as a mode of impressing the public with the importance of the wearer. This fashion was carried to such extremes that at one time ladies appeared in as many as from eighteen to twenty-five garments, the exact number being visible, as to-day, at the neck and sleeves, as well as partially at the skirt. In this way ladies of the time vied with one another to an intolerable degree, so much so that eventually the authorities had to interfere and prohibit the encouragement of such rivalry, the limit allowed being twelve garments for those of high rank, the *ju-ni-hitoye* of later times. The regulation applied to ceremonial dress, but for ordinary dress, of course, much simpler apparel was used, such as the *kouchiki* and *hosonaga*, dispensing with the *karaginu* and the *mo*, but retaining the scarlet divided skirt.

Toward the middle of the eleventh century political power in Japan was usurped by the military families and there sprung up two classes of aristocracy, the military nobles and the court nobles, the latter known as the *kuge* and the military nobles as *buke*. The court nobles centralized their forces in Kyoto, while the military nobles were represented at Kamakura. The *buke*, or military nobles, however, controlled most of the country and wielded the more powerful influence. Being deprived of all real power and receiving but

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superficial honors, the *kuge* sank into insignificance and even poverty. As to dress, they could not afford to do more than follow the ancient customs, and after about a hundred years they had finally to abandon the old luxury in costume, and descend to less expensive and more simple fashions. This had the effect of greatly simplifying the styles worn, until finally the more elaborate costumes appeared only when the ladies had to present themselves on ceremonial occasions. By degrees the loose divided skirt of scarlet came to be discarded, and at last even the *uamo* was seen only on special occasions. Among middle-class women a veil of thin cloth came into vogue for outdoor life, and obtained at Kyoto and Yedo until two hundred years ago.

The fierce internecine strife of the thirteenth century, left the nation in poverty, and had a great effect in lessening the desire for magnificence in dress. Even among ladies-in-waiting to august personages such essentials of ceremonial dress as the *karaginu* and the *mo* came to be dispensed with, the *hakama* and the *kosode* only remaining. Women of the samurai class were satisfied with wearing the *uchikake*, or long overgarment with flowing skirts, omitting the *hakama*, and giving rise to the permanent adoption of the *uchikake* in later times. About this period a new feature appeared in summer ceremonial dress. The *uchikake* of thin silk began to be tied at the hips with a small *obi*, or sash; and the custom of removing this appendage from the shoulders to the hips, came to be known as *koshimaki*.

The many new military families that came into existence being quite different from the *kuge*, or the court nobility, had a great effect in modifying the customs in dress, though the styles adopted by them were naturally an evolution from those of the Imperial Court. The difference, however, was more marked among the men than among the women, the latter jealously retaining the fashions of their forefathers. The most important changes in the ladies' costumes of those days were in the direction of greater simplicity. This was accentuated by the impoverishment of the country through the strife that continued between the more powerful nobles. Even the full-dress costume of this period was simple and unostentatious.

LONG SLEEVED GARMENT OF TOYOTOMI PERIOD.
Latter half of sixteenth century. In her hand a drum.

After the inauguration of the Tokugawa régime, a lasting peace ensued, and then changes in dress became more marked, especially among the women of the masses. With the greater income then afforded the court at Kyoto a revival of the custom of wearing ceremonial dress became characteristic, the styles most copied being those of the ninth century. The change, however, was chiefly in the exterior costume; and the material employed as well as the method of making, were quite different from those of former times. The ladies of the daimyo families, having great wealth at their command, began to display a magnificence of dress bordering on that

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of the ancient court fashions. The ladies of the military aristocracy preferred the styles of the thirteenth century, without either the extreme luxury or high art of the age imitated.

At this time strict regulations were laid down by authority in regard to ceremonial dress, which were very complex and detailed. The most fashionable colors of high rank costumes for New Year's day and like occasions, were the *jishiro* (white), *jiguro* (black) and *jiaka* (red), after which came such colors as light blue, indigo and grey. The code of etiquette decided the disposition of the colors, in accordance with age and rank. The *akaji* was generally red silk crêpe, and the *shiroji*, white of the same material, both contained figures in silk or gold thread. The embroidered or figured satin was considered proper for ceremonial dress, while the informal dress was of plain crepe. The *uchikake*, or upper garment, was a modification of the ancient *uchiki*, and under it was worn the *aigi*, an embroidered garment of the same material, the underwear being usually of white habutae. The *obi*, or sash, was worn under the *uchikake* and over the *aigi*, the most popular being some form of gold brocade. In summer the style above referred to as *koshimaki*, or thin cloth, was often used. So much for the ladies of the military nobility.

The female portion of the wealthier classes among the common people generally wore figured crêpe dyed in various colors, very rarely indulging in embroidery. But they fancied for an *obi* the gold brocade of the upper classes, as well as damask silk, figured satin and crêpe. The women of the common people did not wear the *uchikake* except on such occasions as marriage. Their ordinary dress was material of a striped pattern, much as we see them to-day. The present custom of wearing an unlined thin garment of simple color for summer is of very recent origin.

LADY OF FASHION TO-DAY.

Fashions in sleeves have been remarkably changeable. From the middle of the sixteenth century they began to increase in length. By degrees the sleeves, especially of young ladies, have extended till now they are from three to four feet. This style, known as *furisode*, became very fashionable. The width of the *obi* has also varied, at first from two and a half to three and a half inches, and to six, seven, eight, and nine inches. It is interesting to note that the new fashions in sleeves and sashes originated among the common people and from them were finally adopted by upper classes. The young samurai ladies were the first to follow the popular styles in this respect and the higher classes began to follow suit,

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until now these fashions prevail everywhere.

It is only from about the middle of the seventeenth century that the women of the lower-classes began to wear the long *haori*, or overcoat, at present so common among all classes of both sexes. This garment was originally a duster worn by men to protect their clothes when outdoors, and was then called *dofuku*, or travelling coat. Finally they came to be worn in the house, and the women adopted the garment. The upper-classes in time followed the same custom, and now the *haori* is an indispensible part of the clothing to be worn on formal occasions, the custom being considered *de rigeur* even in summer. Until about sixty years ago the court ladies at Kyoto used to wear a veil called *katsugi* when going out of doors, but this custom which had come down from the thirteenth century, was never adopted by the ladies of the military families; in fact, it never found favor outside the court and a few of the *kuge* nobles' establishments.

GATHERING FERNS

I.

And when the flow'rs, that need the flattering sun
And favouring breezes, fear to open out
Their beauties in unsympathetic gloom,—
There, in the dark, damp valley at the foot
Of yon proud hill, the humble fern puts forth
Its early fonds,—there will we go, and seek,
And proudly bring our much-prized trophies home.

II.

On the hill's slopes the proud azalea blooms,
Shedding its glory o'er the country-side,
And all men praise its beauty. Underneath,
The key-like fonds of *warabi** push up
Their humble heads amidst the tangled grass,
And men pluck these, and leave the azalea there,
Fruitlessly blooming. 'Tis not beauty's show,
But virtue's modest worth that men do prize.

Translated by Benkyoka

* The *warabi* is an edible fern, much prized by connoisseurs

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TO SHAMPOO THE HEAD OF HER FATHER-IN-LAW.

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Japanese Home Life

BY

JIRO SHIMODA

MODERN Japanese civilization is an evolution from the patriarchal system. From time immemorial the Imperial Family has borne a paternal relation to the people; and it may safely be said that the ruling classes of the nation have always been scions or retainers of the Imperial Family or closely connected therewith, a fact easily confirmed by reference to the genealogical tables of the Empire. Of course much foreign blood has been naturalized and assimilated by the Japanese race, but no distinction now remains between the various elements that have gone to make up our population. Yet through all the twenty centuries of accretion and assimilation the relation between the Imperial Family and the people has undergone no change save in the direction of even still greater cordiality and affection. Indeed at the present time the whole Japanese nation may be looked upon as one big family with the Emperor at its head. Thus the individual families of the nation are but units in the one great family of which the Sovereign is Father; and the same fundamental principle of ethics is common to both, namely Loyalty and Filial Piety. These two principles form the basis of Japanese society and citizenship; and they are mutually interdependent, as may be seen from the old Japanese saying: "A filial son makes a loyal subject."

It is true that in the feudal days of old Japan loyalty was too often restricted to the feudal lord. The Emperor's person was regarded as too sacred to receive homage except through his representatives; but after the Restoration, when the sovereign came to rule again in person, loyalty was accorded directly to the Throne. In fact, it was the patriotic desire to make loyalty more personal and effective that led to the Revolution. Therefore, the two principles of Loyalty and Filial Piety are, by education and practice, constantly instilled into the Japanese mind; and the history of the country furnishes abundant examples of the beneficent effect of these principles on the life of the nation, even women being no exception to the universal rule.

In private life the Japanese child is required to honor its parents, and to sacrifice itself for the comfort and happiness of the family. The parents never spare themselves for the good of their children, and the child must undeviatingly follow the parental example. As the outcome of such a social system, there is the peculiar institution called "*inkyo*," or the retirement of the head of the family from active life as soon as the children become old enough to support him and take his place in the management of affairs. Delighted at seeing their children able to shoulder the burdens of life, the parents retire to enjoy the pleasures of old age, games, the tea ceremony, horticulture, or some refined form of amusement, some being even affected by the "muse" and abandoned in their declining years to poetry.

For this reason very few Japanese parents hold property in their own right, assigning it all to those of their children upon whom they are dependent. A Japanese citizen ignoring the claims of loyalty and filial piety would be reckoned as outside the pale of human society. No degree of position or wealth can save the unfilial son from the

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disgrace he deserves. One feels proud to be able to say that very seldom indeed are there found in Japan such examples of forsaken parents as are too often seen in occidental lands. What is still more surprising to outsiders is the fact that the wives of the children are expected to render the same loyalty and piety to the parents-in-law as the children themselves; and in Japan every dutiful wife is faithful to this custom. Hence every Japanese daughter on the verge of marriage is told by her parents that she must be as true in every respect to her new parents as she has been to those she is leaving, and that any failure in this respect on her part will be regarded in the old home as a dishonor done the aged parents. One of our Japanese savants has said that though a wife were complete in all accomplishments of the modern world, she would still not be a perfect wife if she did not know how to shampoo the head of her husband's father or mother. To married women of the West the idea may come as a shock, but in all respectable circles of Japanese society it is taken as a matter of course. In fact any violation of it would be a legitimate cause for divorce; for a true husband would sooner see his wife show veneration for his parents than for himself.

The two Chinese characters representing "husband" in the Japanese language mean "heavenly person." Accordingly his wife is expected to honor him as a thing from heaven. She does this by attending carefully to the duties of the household so as to leave her husband free to carry on the business of life. The true wife will sacrifice fortune and even life for the sake of her lord. In one of the dramas of the immortal Chikamatsu, the Shakespeare of Japan, there is a passage representing the ideas of a devoted Japanese wife: "For the sake of my husband I would even flay my nails from my hands and feet." Such are the ideals of duty cherished and obeyed by the faithful wives of Japan, who not only bear their sacrifices without any sense of loss but are delighted that they can show their desire to be of signal service to their husbands.

It is quite natural, therefore, to find the Japanese mother taking every care to bring up her children in accordance with these principles of loyalty and filial piety, and she never shirks any sacrifice that may be necessary to impress these truths on her family. Our domestic history is full of pathetic stories of widowed mothers, who for the sake of maintaining and educating their children, the monuments of their departed husbands, have undergone great deprivations. Indeed the life of the Japanese woman is one of noble self-sacrifice and renunciation. Nor is it to be understood that the Japanese man is indifferent to the noble endurance of his wife. Though exacting, he must treat his wife with consideration and sympathy. The Japanese woman is loved as a wife, and honored and respected as a mother. Thus though her lot is arduous, her life on the whole is happy and contented. And when old age comes she goes "*inkyo*" and spends her last days in peace.

Though the Japanese woman is required to be gentle above all things and to keep that spirit alive in the home, she is not a creature without courage and bravery. In old Japan when a daughter was married she brought as part of her dower a "naginata" or halberd, and her dagger, and prepared to defend her husband even on the honeymoon, and to risk her life for him if need be. There are many stories of heroic women in Japan, that recall the women of Sparta. But however loud the call to other things, the main sphere of the Japanese women is in the home. Domestic duty must remain her chief responsibility. As the Japanese are a race attaching great importance to cleanliness, the wife must see that the house is daily attended to and kept scrupulously in order; and that not a speck of dust is allowed to collect anywhere within the dwelling.

In accordance with the Japanese habit of

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BEFORE THE ANCESTRAL TABLETS.

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devotion there is in every home a little altar-shelf where the spirits of the ancestors receive daily homage. Before the ancestral tablets as well as before the favorite gods of the family, gifts of saké or rice must be laid and prayers offered before the shrine. The wife must attend to these religious duties though all others fail. Often this duty is left to the old lady who has gone "inkyo," and she may pass her leisure time going to the temples and shrines in the vicinity.

Since the Restoration some of these old ideas have been modified somewhat, but the main principles of the civilization remain. In olden times, woman's education was inclined toward the moral rather than the intellectual, and she kept her mind upon the home rather than society. This tendency has within the last few years been moderated, and to-day the intellectual and social atmosphere of the world is attracting the women of Japan to an unusual degree. The effect is beneficial, because it is leading our women to see that they owe a duty to the State and society as well as to the home. This change has been effected chiefly through the influence of occidental philosophy and literature; and the ideas of some few of our women are becoming so westernized that they are beginning to discuss the independence of woman, and advocating the occidental custom of having newly married couples live in houses separate from the parents. Not only so, but the increasing intensity of the struggle for existence has led many women to seek employment in factories and offices and thus to abandon home life altogether. Industrialism is thus bound to have an important effect upon the future of domestic life in Japan.

But Japanese having the advantage of being able to watch the evolution and management of such problems in Europe and America, will no doubt be able to adopt such measures as may attain the best results. At the present time there is the double duty of investigating the processes and problems of foreign civilization, and at the same time keeping an eye well upon ourselves so as to utilize the best that the civilization of the world has produced. But no matter what changes time may bring and no matter how much our home life may be modified by occidental ideas, our fundamental principles of Loyalty and Filial Piety will remain unaltered.

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Through Japanese Eyes

(From the Japanese of Hirotaro Sugimura.)

BY

ARTHUR LLOYD

Chapter IV.

My Fair Vis-à-Vis

FOR two or three days after my arrival at the boarding-house, I was obliged to sit by myself at a table in the centre of the dining-room, and there to work through my solitary meals. "I'm afraid you must feel very lonesome there all by yourself, sir," said my landlady consolingly, "I wish I could find some nice young lady to put at your table." And sure enough almost immediately afterwards, a certain Miss C., who I have already had occasion to mention, returned from Paris, and was assigned a seat just opposite me.

She was a young lady of four or five and twenty (she might have been thirty), lady-like, and quiet, not exactly what you would call a beauty, and yet by no means ugly. She had been in Paris, I was told, for medical study and had just returned. She spoke French with fluency, and her language and deportment were all that could be desired.

Well, we had got to sit facing each other three times a day for some time to come, and it would not have been reasonable for us just to sit and glare. It was the lady that broke the ice, by asking me some questions about Japan: I followed suit by asking her the meaning of words and expressions in my letters that I could not understand, or the names of streets that puzzled me. And so one thing led on to another, and we soon conversed quite freely.

A fortnight later Miss C. left the boarding-house to return to Paris, and her place was taken by a certain Mrs. P. She was a lady of fifty, with furrows commencing to show themselves on her brow. She had a most disagreeable sneering way of talking, and always kept herself well in the foreground. She was also very fond of dress, and would come rustling into the drawing-room just before dinner in a low-bodied silk dress, with four or five diamond rings on her fingers, well powdered and painted, and so strongly scented as to give the impression that she used the scent to conceal some other odour.

When she talked, every fifth word was about "my dear husband." "My dear husband" was a captain or major in the army, and the worthy couple had come up to London to cut a dash in society during the season. One would have thought that with a husband so precious as hers, she would have been contented always to be by his side, but she had now been two months parted from him and living in the boarding-house, and her whole time was spent at theatres and concerts. After dinner she would beat up

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her pals for a game of bridge and win or lose a good many shillings.

I may also mention that she was a bit of a jingo. All English people are jingoes, more or less, but she was quite especially jingoistic. She would often speak most contemptuously about countries of which she knew nothing at all, and as to Japan—why she treated us as if we were children.

One day, in the course of conversation, I said that we had oats in Japan. "Oats!" said my lady, with her nose in the air, "Oats are merely food for cattle!" "And pray, madam," I replied, "what is oatmeal made of?" She had never thought of that.

Another day, she asked me if we still used bits of human bone instead of money in Japan. This nettled me, and, taking out of my purse a new fifty-sen piece, I threw it across the table for her. "What a pretty coin!" she exclaimed. "Please give it to me."

Everybody, again, knows that an English bank note makes no pretensions to beauty. My lady said it was the most beautiful paper money in the world. I retorted that in Japan we should never dream of using such flimsy, tearable paper money as they had for bank notes in England. She replied that English paper money never was issued from the bank more than once, and that as soon as it found its way back to the bank of issue, it was called in, and not issued again, however fresh and clean it might be. It was not necessary therefore to use tough paper like the Japanese notes which won't tear though they may get dirty and thumb-marked all over. I confess that I came off second-best on that occasion. It is a fact I have never seen a dirty Bank of England note.

On still another occasion, our conversation turned on English history, and the good lady became so offensively jingoistic that I could stand it no longer, and fired a bombshell into her camp.

"I agree with you," I said, "at the present moment England is the best country in the world, and I have the very highest respect for her. But when you look at her history, it is nothing but a record of successful invasions by foreign peoples from the times of the ancient Britons until now. Danes, Saxons, Normans,—each ousts his predecessors, and each in turn is ousted by the people who come next. I don't like to boast, but our Japanese history covers a period of 2,500 years, and not a single instance of an invasion from abroad. Again, I do not wish to boast, but we in Japan have never had a King John, or a Henry VIII, or a Charles I, or a James II. All our Emperors, right through the long list of our 'Human' Line, have been men of the type of Alfred the Great."

It was a bombshell that did its work. The old lady made a feeble show of replying to me at the time, but never again did she venture to speak evil of Japan. I spoke at the time without much reflection: now that I come to think of it, Japan is certainly unique in its history, whatever it may be in other things.

My vis-à-vis was a lady who knew the ways of the world. In the very heat of the argument she never once betrayed her feelings, and when we next met one another she talked and laughed with me as kindly as ever. And yet, her very politeness gave me the feeling that I was being laughed at, and I found it very hard to be civil.

Not long afterwards, I made my flying visit to Leamington. When I returned after five days of absence, I found my table in the dining-room laid with napkins for four. "Three nice young ladies for you, sir," laughed the landlord, who happened to be in the room.

The "three nice young ladies" turned out to be my old friend, Mrs. P., and two spinster friends of hers,—old maids of over forty, and somewhat podgy.

All the same, they were kind enough always to speak of me as their table-mate, and when the time came for me to bid adieu to London, they shook me most warmly by the hand.

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Chapter V.

Chopsticks, saké and Fukujinzuké

During the time that Mrs. P. and I were still having our tête-à-tête dinners, there was placed at our table a man of the name of R. a short, round-faced, florid gentleman, of forty years or so of age, and a very lively disposition. He told me that he had been three or four times to Yokohama on business, was very fond of airing his Japanese, and would every now and again break into a choice Japanese song such as "Kompira Funefune." He was by no means averse to a drop of whiskey, and would make fooiish jokes in a loud voice at table, with an innocent air that made everybody laugh. Whenever his own whiskey ran out, he would come and borrow a glass of my wine, or else he would get round Betsy, the maid, and send her off to take toll from the landlady's whiskey bottle.

I think I ought to tell you, that a good deal of fuss is made in England about dealing in liquor, and that no one can sell liquor without a license, which, by the way, often costs a good deal of money. Most boarding-houses, therefore, supply no liquor to their boarders; if any one wants to drink wine or spirits etc., he buys what he wants for himself, and keeps it by him. I cannot tell whether this is done to increase the revenue of the government, or to wean the people from their drinking ways, but at any rate it is a piece of obstructive legislation which is just like England.

Mr. R. would frequently talk to me about Japan, and would often sigh for a *yukata*, a cross-legged seat on the floor, some *geisha* girls and a bottle of *saké*.

"The *yukata* may present some difficulties," methought, "and so may the *geisha* girls; but what is there to hinder me from getting the *saké*?" So I went to the Nihon Club, ordered three or four pairs of chopsticks, a bottle or two of *saké* and a tin of *fukujinzuké*, all of which I sent to Mr. R. with my compliments during the dinner. Mr. R. was highly delighted: he opened the *fukujinzuké* tin, and proudly pulled out its contents with his chopsticks. And, in truth, he seemed to be quite an expert in the art.

Englishmen, as a rule, are so exceedingly slow and clumsy in the use of their fingers that it makes me tired to look at them. I can illustrate their clumsiness by remarking that I have more than once been much admired (in England) for my wonderful skill and dexterity because I have taken up a bit of paper and twisted myself a *kanjinyori* string out of it. You may judge therefore what an excitement it caused when they saw me with a pair of chopsticks in my hand, moving them about with perfect ease, and picking up and carrying across the room tiny peas and microscopic crumbs of bread, and never letting a single thing fall to the ground. It was wildly exciting and the whole dining-room buzzed with talk about it. Some of the guests begged me to give them a pair of chopsticks as a keepsake, others put to me all manner of questions. What wood were they made of? What should I do with them if I were attacking a piece of beefsteak? Did I have to pick up my rice grain by grain with those things? Some were not contented with just asking me questions. They jumped up from their places and came across to my table to see me use my chopsticks.

The chopsticks were all what we call *harami bashi*, and there was a general cry of "Oh!" how funny!" as I pulled the chopsticks apart and out popped the toothpick.

Mr. R. was in great feather. Presently I began a formal lecture on the subject of chopsticks.

"These instruments," I said, "are of four kinds, according as they are made of 1, wood,—2, bamboo,—3, ivory,—4, metal. Wooden chopsticks may again be subdivided into (a) lacquered, and (b) unlacquered chopsticks, the latter being generally termed deal chopsticks."

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After this primordium I went on to tell my audience that we in Japan used chopsticks for everything that concerned eating. We never fingered anything as people do in England. Also, when a pair of chopsticks had once been used, they were thrown away and never used again. They were not like forks which you just washed and used again, no matter who had used them previously.

"And your very forks," I concluded, "with their five prongs so suggestive of the human hand,—are they not relics of the barbarous days when your forefathers ate with their fingers?"

All the time I was lecturing, Mr. R. was having a side-show of his own, demonstrating, entirely to his own satisfaction, how easy it was to pick things up with chopsticks and even to cut up fish with them.

I was now so filled with enthusiasm that I began handing the *fukujinzuké* round the room for my friends to try. Then I opened the *saké* and poured out mouthfuls of it in cups for them to try how it tasted.

Every one approved of the *fukujinzuké*. As to the *saké*, some said it tasted like sherry and that they rather liked it, others that it was not at all nice, others that it had a most horrid smell and would I please take the nasty stuff away. The undaunted Mrs. P. took a whole glassful, "just for the sake of the thing," and then was consumed with fear lest it should get into her head. Her neighbor, the mischievous, teasing Q. chaffed her for the rest of the evening, telling her that she had got quite a colour, and wanting to know what was the matter with her nose.

(To be continued.)

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PLANTING THE NEW SHOOTS.

Oriental Staff of Life

By YOSABURO SAKUMA

(DIRECTOR OF THE EXPERIMENTAL FARM, TOKYO PREFECTURE)

RICE forming the staff of life in Japan, its successful cultivation is of more importance than even the production of wheat in Europe and America. The prospects of the harvest and its market price have not only an important effect upon the agricultural classes but on the financial condition of the country as well. Indeed until quite recently it may be said that the economic condition of the Japanese Empire depended almost wholly on the success or failure of the rice crop. Owing to recent developments in commerce and industry as well as the progress of communications, the nation has become less insular in this respect; yet the rice harvest remains the most vital factor in the general condition of the people.

Japan has at the present time about 13,230,000 acres under cultivation, of which 7,105,000 acres are devoted to rice. This immense area represents some 54 per cent of the total arable area of the Empire, and allows an average of 1,225 acres to each family. The total annual production from this acreage is about 223,335 bushels, but there have been exceptional years yielding a production of more than 248,000,000 bushels. In addition to what is used for food, the quantity required for saké brewing is immense, so that the domestic production has to be replenished annually by a considerable importation. The very high quality of Japanese rice naturally leads to its being exported in large quantities, which adds to the necessity of domestic importation. The consumption of rice per capita in Japan is about 5 bushels.

From centuries of experience the science of rice cultivation has been brought to a high state of perfection in Japan; and the degree of production, as well as the acreage under cultivation is constantly on the increase.

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When we compare the 132,000,000 grown in 1877 with the 248,445,076 bushels produced in 1907 the rapid rate of increase may be easily seen. It is safe to say that there has been an increase of not less than thirty per cent in the last thirty years; while the power of production has increased 28 per cent. The rate of consumption has been greater than the rate of production, which shows that the number of those able to afford rice as their staple diet is constantly growing. The 34,388,000 of population in 1877 had in 1907 grown to 48,845,000, which is equal to an increase of 45 per cent in the thirty odd years. It is because the rate of increase in population is so much greater than the rate of rice production that the yearly imports of rice are bound to increase. Between the years 1902 and 1906 Japan imported no less than 97,473,836 bushels of rice, being an average of 8,122,686 bushels per year, with an average annual value of some 40,931,269 yen. Most of the rice imported comes from the British East Indies, and next in order, French Cochin China, Korea and China. In this connection it is interesting to note that in the four years above mentioned the export of Japanese rice was 7,493,897 bushels, valued at 23,178,356 yen. The largest importers of Japanese rice are Australia, Hawaii, United States, and Great Britain.

As rice culture is of such supreme importance to the country, the price of rice lands is always rising, until it is now from 70 to 80 yen per tan (0.245 acres); while the price of common agricultural land is only 40 to 50 yen per tan. The rent of rice land is also quite high, being from 8 to 13 yen per tan usually, but in places where such land is scarce, as much as 200 yen has been paid per tan. The ancestral paddy fields of the farmer are regarded with great pride, and guarded as family treasures. It can, therefore, be understood why every inch of land where water for irrigation is available, commands the keenest attention, the entire hill sides in some districts being terraced for rice production. Indeed there are very few Japanese farmers that do not grow some rice, for the growers of the cereal represent more than 90 per cent of the agricultural population. From 4 to 7 acres is about the average holding of the Japanese farmer at his best, but vast numbers of the rural population have to be satisfied with little more than an acre each. The farmer has, of course, to grow many other things besides his rice; and some of them he cultivates as a second crop from the rice ground after harvest.

PLOUGHING WITH OXEN.

The rice districts of Japan look like level plains of patch work, the irregular paddy fields being walled round by clay banks from ten inches to one and a half feet high, according to the water level, the necessity of maintaining a uniform level for the water obliging the farmer to lay out the plots on a very small scale. The

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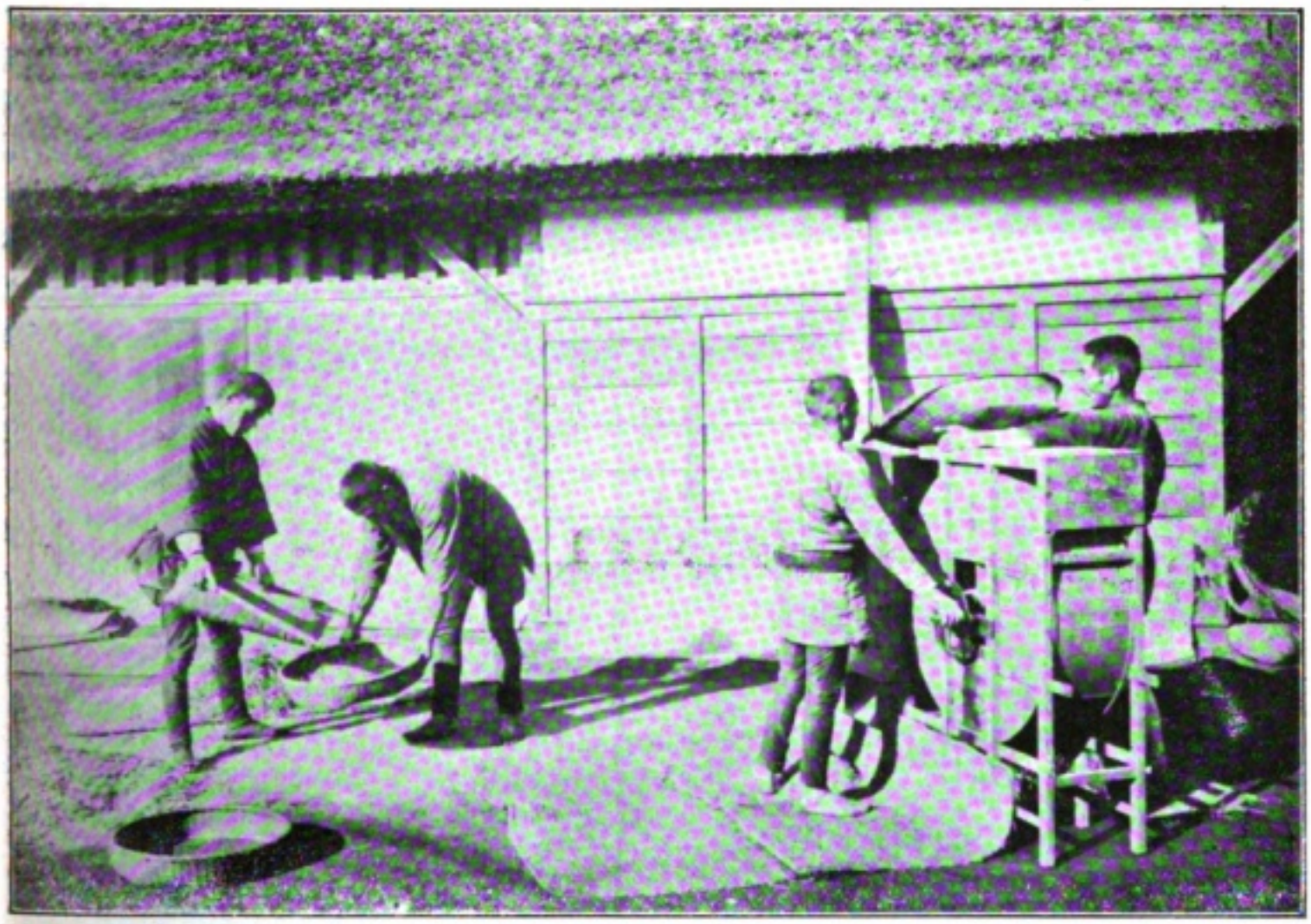

MODES OF SEPARATION.

Men on right separating grains from heads by means of *Inekogi* or rice flayer; on the left beating unhulled rice.

SIEVING AND WINNOWING THE RICE.

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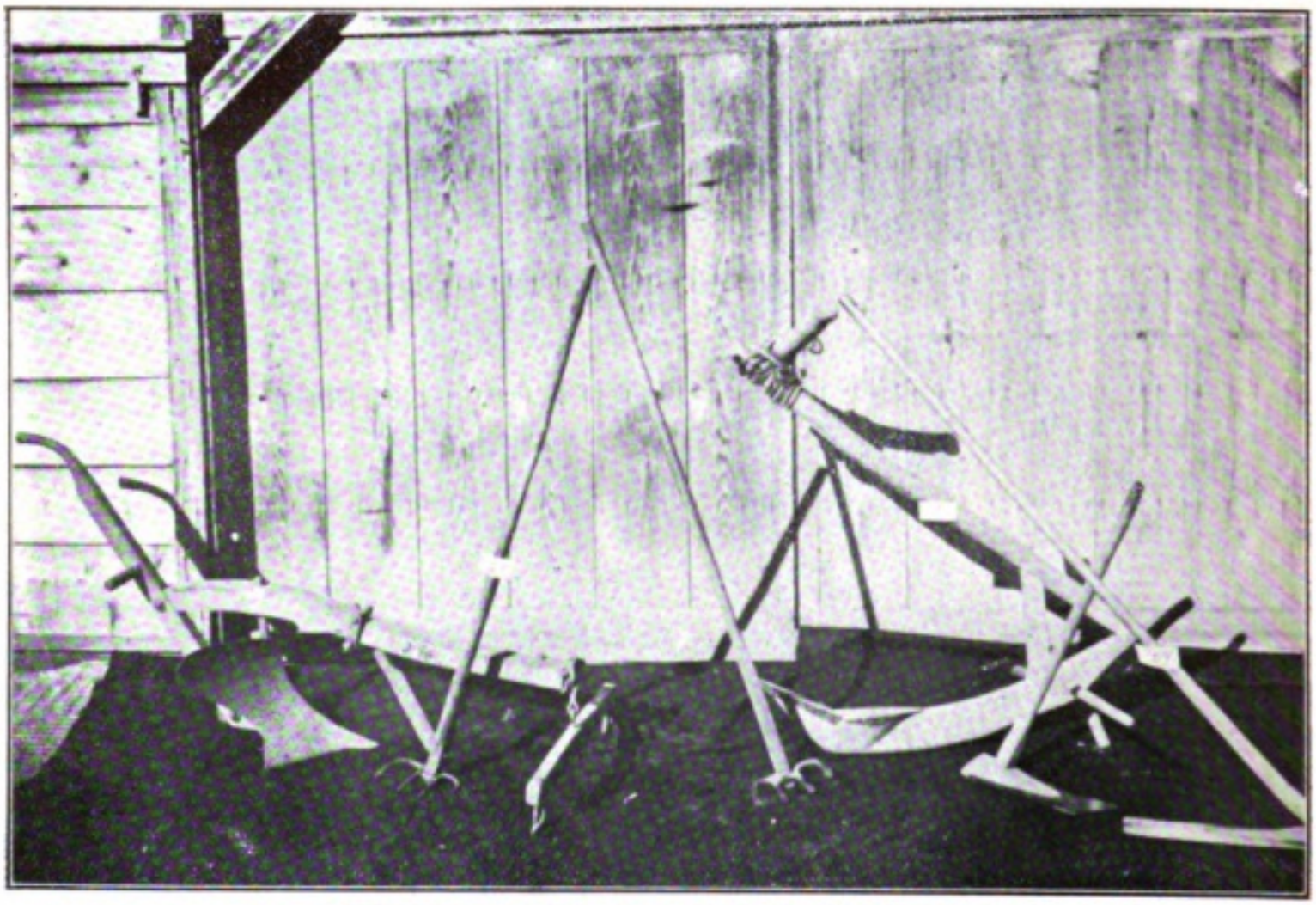

PLOUGHS AND HOES USED IN RICE CULTIVATION.

area of the average rice plot is seldom more than half an acre. The rice fields are larger in the western provinces where the horse is used in labor; but in the northeastern districts where the farming is done by manual labour, the plots are exceedingly small. After the rice is threshed it is usually disposed of in an unrefined condition, this work being done by the retail dealers. The process of refining one may see when passing along any street in a city, where, both by hand and by machinery, the grain is denuded of the bran by pounding in a mortar.

Rice in Japan has various uses according to the quality or variety. The Urushi, or ordinary non-glutinous rice, forms about 90 per cent of the entire production of the country. Of this variety about 90 per cent is consumed for food and 9 per cent for saké brewing, about 1 per cent going into cakes of various kinds. Mochigome, or glutinous rice, forms only about 1 per cent of the total production, and is, though expensive, used for dumplings and the celebrated festive cake, "mochi." The Okabo, or upland rice, which is raised without irrigation, is devoted to much the same uses as the ordinary paddy field rice, but the flavor is not so good.

Rice being a tropical plant, requires a warm, damp climate for its successful cultivation; but it is remarkable that in Japan the crop is successfully grown from Kyūshū in the south to far Hokkaido in the north. The plant requires plenty of water and a rich clay soil, special preference being for ground formed from sea deposit. Most of the Japanese rice farmers, however, take little account of the nature of the soil, provided only the necessary water can be had. But special attention must be paid to a proper selection of seed if the crop is to produce a satisfactory result. Before planting the light seeds must be eliminated, this being done by a machine, or by immersion in which salt is dissolved. The lighter grains are skimmed from the surface of the water, all

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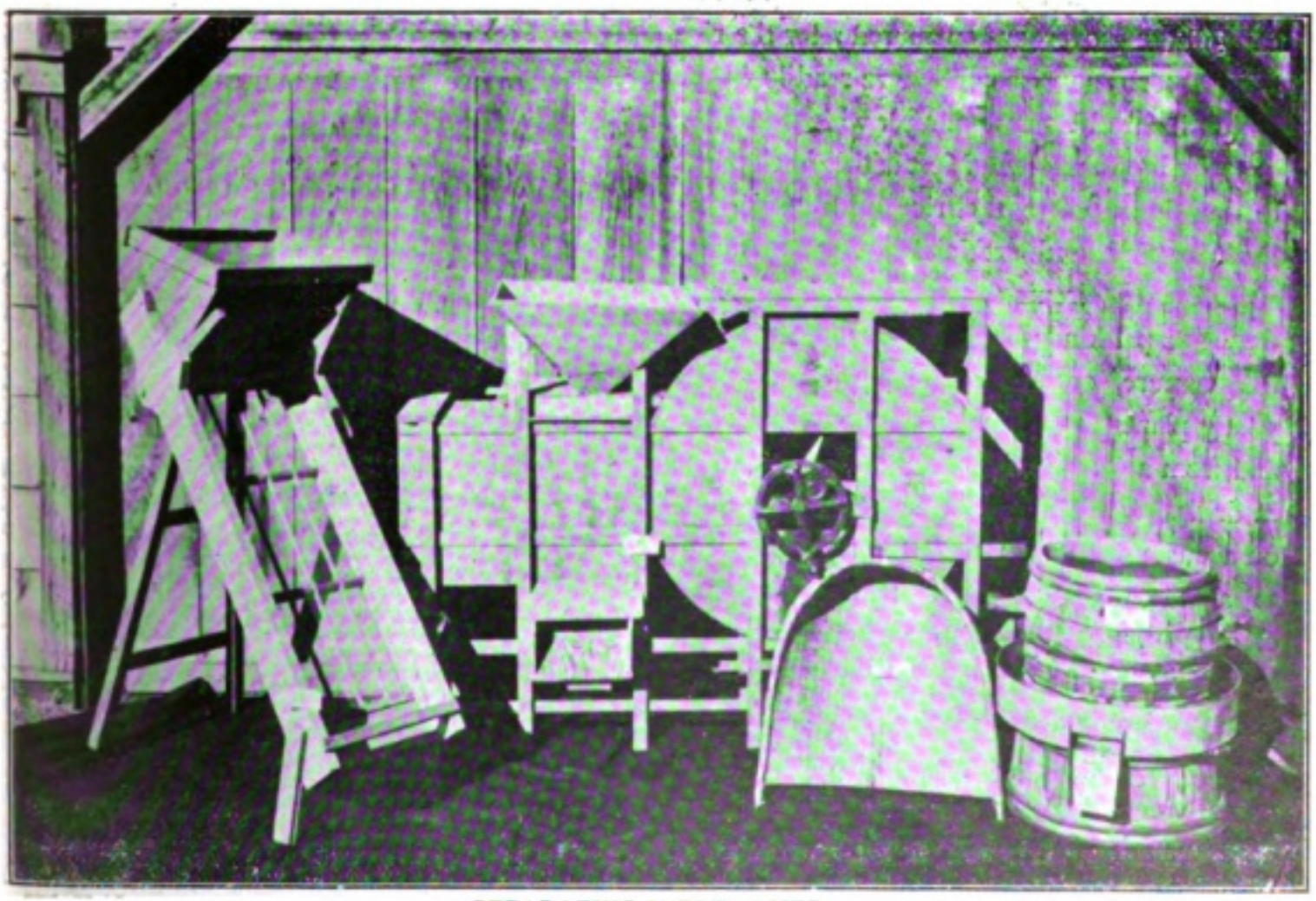
heavy enough to sink being considered good enough for seed. Great care has to be taken in making the brine, for the quantity of the salt put in for solution depends on the kind of rice; ordinary rice requires a specific gravity of 1.13; while upland rice necessitates a specific gravity of 1.10 in the brine; and the glutinous rice must have brine with a specific gravity of 1.08.

A very important stage in the work to insure a rice harvest is the stay of the seed in the nursery. Sometimes the nursery is made from a piece of land after the harvest has been cut away; but it is often in a plot permanently devoted to the purpose, the latter custom prevailing in the colder portions of the Empire. Rich ground, with plenty of sun and water, is essential. The infant rice requires also the best fertilizer available, and the quantity used must be regulated in accordance with results obtained by experiment at the Government farms. Before the seed is sown it has to be steeped in water for about seven days. The sowing period extends from the middle of April to the middle of May. In the colder districts the seed is sown earlier; but the first week in May sees most of the seed safely in. The seed must be distributed as evenly as possible, 0.16 gallons to the tan. For every tan of ground to be planted the seedling nursery must have an area of 10 tsubo (3,600 square feet.) When the weather is warm the water should be let off in the day time, retaining only enough to keep the seed from becoming dry; but in cold weather the seed should be kept covered with water as this is the only protection against injurious insects. In from thirty to fifty days after sowing, the young plants should be transferred to the permanent plots. The best plants are those with the strongest stems, of a yellowish green color, good sized and flat rooted. In most parts of Japan transplanting takes place from the end of May onward to the middle of June.

In the colder parts of Japan but one crop of rice is harvested in the year; but in the



SEPARATING IMPLEMENTS.

1. Sieving Machine. 2. Machine for Winnowing. 3 Separator. 4 Husking Machine

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NURSERY FOR SEEDINGS.

south where the climate is much milder and irrigation convenient, two crops are usually grown each year. In the preparation of the land for the reception of the young plants a variety of implements is used, and these vary again according to locality. In some districts implements of European make or pattern are coming into favor, but the vast majority use those of their forefathers. The land is first carefully dug over and manured; for the rice plant absorbs nourishment more readily in the period before blossoming, after which time the quantity is diminished. Most of this work ought to be done before the rice is transplanted. Both natural and artificial manure are used according to circumstances and convenience, the principal kinds being bean cake, straw ash, fish manure, ordure, and bone dust. The young plants are set out in rectangular order, and from a certain point of view appear to be in drills. The transplanting should be done on a warm day, and the plant should be set in to a depth sufficient only to keep it in an erect position. The degree of water supplied to the plants in their new home has an important relation to their after life. The quantity should be from one half to one inch of water, increasing the depth at night and in cold weather or rainy days. When the plant begins to blossom, turning a little yellow, the water should be decreased, leaving just enough to keep the stalk moist; and when fully ripe, the ground should be quite dry.

The weeding of the growing rice is an important process in its cultivation, and has to receive the careful attention of the farmer. On fine warm days the mud about the plants must be loosened, the weeds taken out, the air being allowed to circulate around the roots; and this ought to be done at regular intervals, beginning about two weeks after transplantation has taken place. The period of ripening varies according to locality and variety, but usually it takes from 180 to 200 days, the rice then assuming a yellow color. At this time the harvesting of the rice should begin without delay. This is usually done with a sickle and the rice is tied into sheaves of not more than three or four inches in diameter, after which it is dried in the sun. As soon as the rice is threshed it is again dried in the sun, and then hulled and put into straw sacks and sent to market where it is refined and sold by the retailer to customers.

In the cultivation of rice the farmer has to fight a great many enemies in the shape of injurious insects, as well as to cope with the various diseases to which so tender a plant is more or less subject. Want of proper attention in cultivation or over nourishment will bring on such affection as "collapse" and the "rice fever." The insects that attack the young rice plant vary according to locality, but the two that cause most injury are pretty common everywhere. These eat the stem of the plant and cause the ear to wither. Methods of dealing with them vary; sometimes nets are used, and sometimes petroleum. A badly infected plant is uprooted and treated to lime for the extermination of the larvae. The best safeguard against insect attack is careful attention to the matter while the young plants are in the nursery.

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Foreigners Who Have Helped to Make Japan

By SHIGETAKA SHIGA

JAPAN is deeply conscious of her great indebtedness to Occidental civilization and it is hoped that some day a becoming way of expressing this obligation will be found. The first current of Western civilization reached Japan in the stream of Latin influence that came to our shores with the Spaniards and Portuguese. How far our early relations with these European nations had any permanent effect on the life of this country may be seen from their influence on our language, as well as from the fact that at one time more than 150,000 Japanese followed the faith of these Europeans. It was, however, an influence so subtle and far-reaching that it cannot be measured by statistics; but the marks left on our language are sufficiently significant to indicate somewhat the deeper influence on our ideals.

The little cakes everywhere eaten by Japanese children are still called kompeito, from the Portuguese *confeito;* arheito, another cake, is from the Portuguese word *arbeloa*, and boro from *bolo;* while Spanish and Portuguese words are still more frequent in the realm of industry and trade, as for instance, bidro (glass) from the Portuguese *vidro*, kapa (cape) from the Portuguese *capa*, Kanakin (calico) from *canequin*, birodo (velvet) from *vellado*. Similarly in the terminology of porcelain and firearms the changes wrought in Japan by European influence are clearly seen.

The revolution caused in Japanese history and civilization by the introduction of firearms from Europe is especially significant. By thus changing the old methods of warfare the feudal chieftains were forced to abandon their strongholds in the mountains and to build their castles on the plains, giving rise to the famous castle towns, with their plentiful and peaceful population. These now ancient structures, which have stood the test of time and war, are still a characteristic feature of the Japanese landscape, remaining as memorials of the power that allayed the incessant civil strife of days forever gone. In the architecture of these fortresses the influence of the Europeans is strongly marked. And so in ways too numerous and complicated to indicate in detail, Latin civilization gave new life to Japan and hastened the preparation for the subsequent reception of world-civilization. And though Japan ultimately grew suspicious of the strangers because of their political tendencies, and at last closed her doors upon

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them for more than two hundred years, permanent benefit had been received. Even when the only loophole left for the trickling in of light from outside was the little Dutch settlement at Deshima, large were the numbers of our youths who sought its illumination. The mind of the nation had been awakened by the foreigners, and it could not be content to remain as it had been before their advent. Japan began to thirst for the intellectual and industrial advantages enjoyed by the West. Wherever the youth of the country could find a foreigner they seized upon him for information, many students flocking to Nagasaki to be taught by the foreigners living there, even with greater eagerness than is to be seen in the Japanese students of the present day to enter European or American universities.

Among the foreigners that have conferred lasting benefit on Japan none is esteemed more highly than Dr. Franz von Siebold who came to Japan with a Dutch mission. Arriving in this country at the early age of twenty-six he proved the heavenly messenger of the memorable year of 1823; and for seven years he continued to guide and influence our nation. Though he afterwards returned to his own land, he again lived in Japan from 1850 to 1863, and rendered enduring service to the whole country. It will be impossible to estimate fully the great influence this man had in inspiring our people with a desire for knowledge and for greater familiarity with the more advanced civilization of Europe.

The highest testimony to the influence of von Siebold was the number of brilliant disciples he left behind him: men in every walk of life, who have been the makers of New Japan. One of these, Ito by name, inaugurated the first school of medicine in Tokyo, the *Dai Gakku Toko*, the predecessor of the present college of medicine in the Imperial University. Another, Keiho Ishizaka, was the first to introduce the use of paper currency into the Empire; and his grandson, Dr. Ishizaka is now a surgeon-general in the Japanese Army. Another famous pupil of von Siebold was Gendo Takenouchi, a director of the first school of medicine; and his son, Dr. Masanobu Takenouchi, is now a court physician. Shuhitsu Aoki, author of a treatise on pathology, and father of the present Viscount Aoki, may also be especially mentioned among those moulded under the influence of this great European. Neither can we forget Rioan Kurokawa, the famous naval official of the Kanazawa clan, whose son became a councillor of the Administration Court. He was also a teacher of the great Dutch scholar, Dr. Kowan Ogata, a man instrumental in opening up Japan to Western knowledge. Sanyei Koseki, also a physician, who because of his complicity with Watanabe Kazan, died a tragic death rather than be executed by the narrow-minded Tokugawa officials, was one of those who owed his inspiration to the new learning. Genseki Dobu, the father of optical science in Japan; Keisuke Ito, the pioneer in botanical study; and Tetsuka, the great surgeon,—these were all under the influence of von Siebold. Indeed, it would take a volume to recite the list of those, who, great in the annals of their country's development, have owed their success to this German scholar.

After the influence of the Dutch came the equally powerful influence of America, beginning with Commodore Perry and continuing to the present day. When the great American suddenly knocked at and opened the door that had been closed for 200 years, the whole Japanese nation awoke as one aroused from sleep to bid welcome to the morning. It was the desire of the West for Japan that led Columbus to set sail across the Atlantic, thinking he was going to *Zipangu*, as the Chinese named the country to Marco Polo; and his discovery of the great continent of America turned the tide of Anglo-Saxon colonization away from our shores. But occidental expansion finally reached the shores

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of the Pacific, and was soon across to the gates of Yedo itself. It was with the people of the Great Republic that our first international treaty was made; and when that treaty was signed, at the banquet on board the Powhatan in celebration thereof, one, Mantaro Matsuzaki, is said to have embraced the Commodore, exclaiming: "America and Japan, one heart." As "*one heart*" the two nations have remained through the long years since. The little models of railways, telegraphs, and other symbols of Western civilization brought and presented by Commodore Perry, are treasured above price. Like the precious freight which Noah brought forth from the Ark, these things became to Japan the beginning of a new world.

Among Americans who have done much in the making of modern Japan must be mentioned the late Mr. Townsend Harris, the first minister of the United States to this country. At a time when Japanese statesmen were novices and the whole country was in the dark upon international affairs, this man disinterestedly gave the nation his whole-hearted advice and assistance. Japan looks with gratitude to America as having in the early days advised her against the importation of opium; and subsequently when our country was anxiously desiring treaty revision, it was the United States which led the way in opening the door of freedom. Moreover, when the vessels of various nationalities challenged our quarantine regulations and put us to much trouble, it was the American Government which set an example and a precedent by conforming to our laws, other nations in time following suit. The unchanging good will of the United States was again seen in her ready consent to our entering the postal and telegraph convention, when other nations were blocking the way with objections. And then to crown all, it was America that refunded to us the Shimonoseki indemnity. These acts of beneficence were rendered Japan by the United States as a nation, but there are innumerable instances of individual benefaction and good will on the part of American citizens, which will live forever in the memory of our people.

The Rev. G. F. Verbeck devoted more than thirty-nine years of his life to the service of Japan, and left an inestimable impression on our civilization, especially on its moral and educational ideals. He translated the Code Napoleon into Japanese; and he encouraged the study of German as well as English literature. Other eminent services were rendered to Japan in the educational work of the Rev. S. R. Brown, a pupil of whom was the late Mr. Toru Hoshi, a great politician, and Baron Tsudzuki, the distinguished diplomat and statesman, as well as Mr. Saburo Shimada, one of our foremost orators and publicists. Mr. Brown was one of the first to point out to Japan the necessity of improvements in female education, and engaged Miss Kidder whose influence in this department was of immense value to the nation. Dr. J. C. Hepburn, too, was a citizen of the United States; and his work in the compilation of the first Japanese-English dictionary cannot be too highly valued, while in the direction of medicine, as the inventor of the popular eye-water known as *seikisui*, he will ever be remembered by the country. Dr. W. E. Griffis had much to do with influencing the educational institutions in their early stages, and Dr. J. C. Berry wrought important improvements in the penitentiary system; while an American lady, Miss Talcot is the mother of the system of hospital nurses. Dr. David Murray laid the foundation of Japan's educational system, and Mr. J. B. Williams inaugurated the system of taxation. Mr. S. M. Bryan established the postal organization, and Mr. L. W. Mason introduced musical training in Japan. Colonel Clark, the founder of the Sapporo Agricultural College, and Dr. Fenelosa, a student of fine art in Japan, are also to be favorably remembered. Professor Lyman introduced the study of Japan's

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geology; and Professor Penhallow taught metallurgy and mining. Professor Morse gave the first insight into the theory of evolution and anthroplogy, and Mr. G. T. Mendenhall established the telephone system.

Nor can Japan's indebtedness to the French nation be overlooked. The inauguration of a modern army organization is almost wholly due to the French assistance, especially the starting of the Yokosuka dockyard. The benefits which medical science in Japan have received from German education are also freely admitted, and for all benefits received, the nation is duly grateful. The number of Englishmen who have proved benefactors to Japan would also make a long and important list. To all these foreigners who have given themselves to us as educators in introducing new ideas and contributing to Japan's moral, intellectual, industrial, and commercial development, the deepest gratitude is extended, and many prominent men feel it a duty incumbent upon the nation at some early date to devise some means to give a more definite and public expression to these sentiments.

Tango-no-Sekku

OR

Boys' Festival

Over the housetops on the fifth of May large paper fish of many sizes and brilliant colors may be seen suspended from the flag staffs, the breeze passing through their open mouths causing them to float in the air.

It is such sights as these which arouse the curiosity of the stranger in Japan, because they are so unlike anything he has ever seen in any other part of the world. These fish balloon celebrate the Tango-no-Sekku, or festival of the sweet-flag,—which is held in honor of the little men of the family once a year. It is true that in the modern rush when materialism in all its forms is making such headway in Japan, this festival is losing its hold upon the imagination of the people,—but the outward forms are visible in all the cities of the land, and make striking features of the landscape in the country places.

Authorities agree that the custom of celebrating this festival was introduced from China, yet the meaning and spirit of it is entirely Japanese. As the dolls' festival for girls has for its purpose the teaching of good manners, so the boys' festival is designed to impress a courageous spirit upon their youthful minds. Even though the old ideas connected with the occasion have changed within the past fifty

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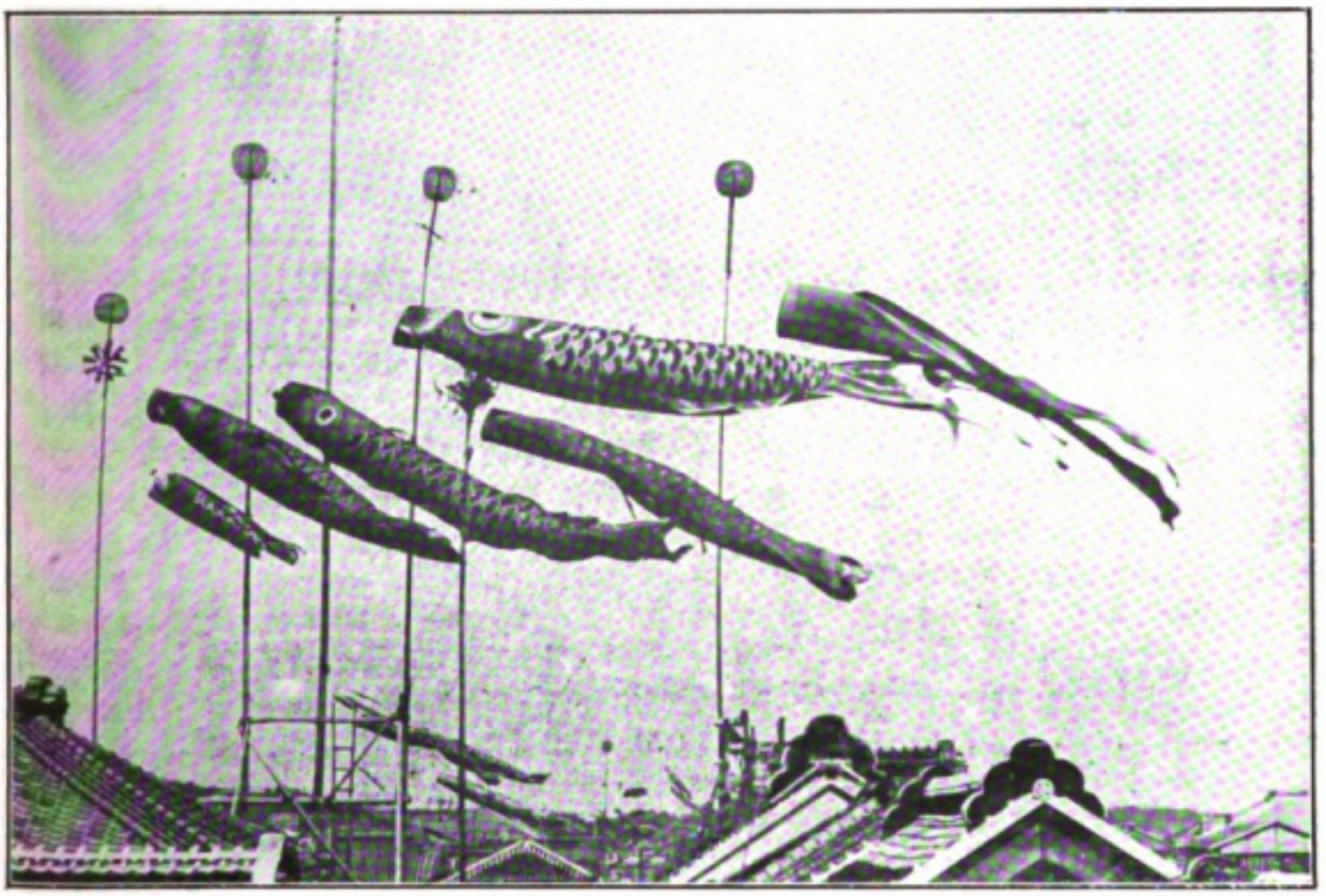

FLOATING CARP OVER THE HOUSETOPS

years, and much of the early significance has been lost, still many of the most attractive features of the festival remain to-day. The chief of these is the *gogatsu nobori*, or floating carp over the roofs of the houses. The carp is considered a fish of great courage, for it is pictured as heroic in its struggles against the tide and currents of the rapid streams, and so with the youths it is necessary for them to be like the carp, strong and alert, conquering the obstacles of life, and forging ahead against the current of events encountered in their daily lives. As soon as the young son of the family understands the symbolism of the fish, he will be more impressed by this than by any expenditure of words given in the form of good advice. In addition to the floating carp there is a display of warrior dolls within the household, figures of ancient heroes dressed in quaint, rich costumes, the stories of whom, the children never tire of hearing.

Both this, and other festivals of like character, are associated with the old lunar calendar, and many pretty customs that were formerly in vogue in bygone days have died out. Yet the survival of these festivals are vivid reminders of the ancient days in Japan when the people lived a primitive life with no thought of the morrow, and the world around about them was an unexplored mystery.

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SUNDAY SCHOOL CONVENTION IN TOKYO

The largest and most remarkable Christian gathering ever held in Japan, when 15,000 children assembled in the National Wrestling Hall.

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The Expiation of Kep-po

By J. INGRAM BRYAN

THE spell of incensed air was yet upon him, and the tumultuous music of ancestral bells still murmured in his ear, as the old priest nerved himself against the shock of the sight that so suddenly met his eye. He bent his tenuous back feebly over the writhing form on the floor, and the shadow of a great despair gathered on his brow. The victim's face upon which he gazed, was contorted; the limbs were drawn up and trembling. The priest recovering himself somewhat, anxiously sought to learn what had befallen the child, but Kep-po seemed too far gone to afford any information. The priest sighed; for he remembered that no samurai is esteemed too young to avenge his own honor. "Hail, Amida Buddha!" he breathed devoutly; and he again besought the boy to answer.

* * *

"You must never be tempted to meddle with it, my boy," the old priest had frequently warned the child; "it is a rank and deadly poison that I keep for the rats."

Kep-po had always wondered how this could be so; for he had stolen many a pinch of the precious powder and partaken of it with no other than the most pleasurable sensations to his taste. He had imbibed enough Buddhist philosophy to have learned that nothing is what it seems, yet the advice of the priest seemed as amenable to this hypothesis as was any other fact of experience. Kep-po had heard of men so favored of the gods as to be immune from the results of poison; perhaps he was one of these himself. At all events, the effect of the mysterious powder upon the boy's palate was so extremely delightful that he continued to disregard the warning of the priest whenever the opportunity offered; and he was in time so unorthodox as to have become quite convinced that in this case at least, things were exactly what they seemed.

Kep-po had lived so much to himself from the days of infancy, that he had easily fallen into a habit of wayward independence. His mother died, or disappeared, when the child should still have been under the care of a nurse; and he had never known parental influence other than that of the old priest of the Hongwanji temple, who had adopted him soon after the boy had lost his mother. The priest had a not unnatural interest in the little fellow, so the neighbors said; and he was as kind to him as though the boy had been his own son. One grievance only, Kep-po had; his foster father would not allow him to eat of the sweet powder which the youthful tongue never ceased to crave. Kep-po had no affection for rats; but there were times when he longed to be one.

There are some who will not wonder at the stinginess of the old priest; for sugar was a thing to be accounted of in those days: it was far too expensive a luxury for a poor man's daily use. Nevertheless the good priest of the temple of Hongwanji always managed to afford a little on hand to lessen the acidity of a certain medicine to which he was beholden upon emergency. The sugar was kept in a wide-mouthed glass jar on the god-shelf, a position which the priest considered both sacred and safe; but Kep-po never brought the ancestral spirits their daily quota of rice without envying them their proximity to the realm of sweetness; as they never seemed to evince any appetite for the sugar, he began to have a leaning towards the very heterodox opinion that gods are incapable of desire.

As time went on, however, the sugar acquir-

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ed a habit of shrinking with unreasonable expedition; and in proportion as the sugar decreased, the suspicions of the priest increased. That gods might be tempted to pilfer among sugar grains, he had his doubts, but who was to say as much for cherubs of this passing world of dreams? Whereupon, at the time that Kep-po gave the gods their portion and lighted the ancestral lamps, he was cautioned not to so much as glance at the jar adjacent lest he be tempted towards its deadly contents: to all of which, the boy ostensibly gave heed.

* * *

Now, the old priest of the temple of Hongwanji retired daily to say his prayers and offer masses for the dead in the temple adjoining his house. These periods of devotion were the happiest parts of the day for Kep-po; for the boy would then quickly climb up to the god-shelf, lift the lid from the jar, cautiously put in his hand, drop a liberal pinch of sugar on his tongue, and slyly depart to the yard in front of the temple, where many boys were always playing under the great pine trees.

Kep-po's most awkward season of plunder was that during which he found himself face to face with the last pinch: that certainly could not disappear without being taken. Under the circumstances Kep-po was compelled to await the priest's turn for a pinch. This admirable patience saved the boy's fat cheeks and soft ears many a good boxing; for Kep-po well knew the sting and the smart of those long, bony fingers, with their lengthy, snappy nails like thongs.

Kep-po had now been waiting some days for the last mouthful to vanish from the jar; but it did not go. Vainly did he hint that the rats were increasing at an alarming rate; secretly he prayed that his master might soon fall in need of a dose, for he had discovered why the precious powder was kept in stock. Every day during the priest's absence at the temple, Kep-po would gaze at the unchanging remnant until his mouth moistened so passionately that he felt he must simply take the poison and die. He knew that the old priest was as anxious to prove him guilty, as he himself was to get the sugar: so it was now a case of who could hold out the longer. Kep-po's greatest resource from the dread temptation was in play; so on this particular day he tried to remain with the other boys under the pines, where a fascinating game was in progress.

It was now four o'clock; the men had begun to swing the heavy log against the giant bell, and the booming reverberations sobbed and moaned among the hills. As the last faint echoes died away, the boys heard the clapping of the old priest's hands, endeavoring to arouse the sleeping gods; then one of them suggested to Kep-po that they should like to get a peep at the interior of the priest's house; and the young host most cordially acquiesced.

It was a curious old dwelling, this house of the priest of Hongwanji temple. To the visitors that day, it was a more palatial residence than they had ever seen; and with its numerous gods and goblins, it had an air of mystery and weird suggestiveness that gave the boys some ghostly shivers. But curiosity overcame fear, and they persisted in a minute examination of even the bric-à-brac, some of which the old man had been collecting for years, and more of which had descended to the temple of Hongwanji from far off generations.

One of the lads thoughtlessly picked up a beautiful vase of great age and of priceless worth.

"That is of much value," cried Kep-po; "put it down at once; I am never permitted even to touch it."

The offender turned quickly to lay the vase just where it had been; but in doing so his arm collided with a boy behind him, and crash went the precious thing to the floor where it lay gaping in two pieces. The boys were in terror; they knew the punishment would be severe.

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"Let us get a bit of *nori* and stick the two pieces together," suggested one of the boys; "the old man will never notice the crack."

"Never mind," said Kep-po, calmly; "its all right: let me fix it." Whereupon he took up the pieces, and, to the utter astonishment of the others, began breaking them into tiny fragments. The boys endeavored to stop him in this wanton procedure, but he resented interference, crying out: "Let me alone! Don't you know that complete destruction is less aggravating than partial? That is my master's philosophy. The other day I heard him declare that he never found it so exasperating to find the train gone when he reached the station, as to arrive there just in time to see it go."

"But what will become of us?" the boys insisted; and the one who had broken the vase trembled as though he would fall out of his skin.

"I told you that I would take all the blame," Kep-po assured them; "my master will never know that any of you have been in his house. I cannot allow a guest to suffer on my account. Suicide itself is preferable to having you injured by my hospitality."

Kep-po was older than his friends. They gazed at him with ever deepening wonder; they were struck dumb at this amazing offer of self-effacement. The victim of the unfortunate accident was ready to worship Kep-po, even before the latter had deified himself by death.

Just then the clapping of hands was heard in the temple: which meant that the gods were being dismissed to their dreams and that the priest would be back presently. The boys, one and all, fled to their homes, each one expecting some dreadful fate to befall him.

As soon as Kep-po found himself alone, he moved towards the god-shelf; he heard the doors of the temple close, but he felt that there was time to get the last pinch of sugar into his mouth before the priest could cross the garden. It was his first chance for a moment of perfect Nirvana for many days.

When the priest entered the house the first thing that met his gaze was the débris of the vase. He picked up a fragment to learn which of his priceless curios had been destroyed. As he contemplated the evidences of treachery scattered over the floor, he felt a tempest of rage take possession of him. The priest suddenly grew more active than his years were wont, and flew about the house in search of Kep-po; perhaps, after all, a robber had been there and killed the child. He called repeatedly; but there was no reply; the place was as silent as death. His anger turned to foreboding and grave fear.

The priest stopped a moment between the spasms of his excitement and fear; he was arrested by a sound as of some one groaning, and he stood before the door of the little room where Kep-po was accustomed to sleep.

"O my master, my honorable master, I did it," Kep-po broke out at last, gasping; "the crime is truly great, but behold, I have avenged mine honor and the propitiation is complete."

The priest stood in silence, gazing at the boy still writhing before him and simulating the death-pangs of a samurai. A convulsive chuckle seized the old man's throat, and a strange smile lit up his bronzed, old visage; and the contagion of that smile was too forgiving for the youthful hero to resist. Then the old man turned from the room, stood before the idol-shelf, and clapping his hands to awaken the spirits of his ancestors, told them that the heart of a child is beyond the craftiness of the wise.

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Minamoto Treasure-Swords

By SAKAE SHIOYA

IT pleased the sovereign will of Seiwa-Tenno to appoint his great grandson, Tada Manchu, commander of the Imperial Army, whence he became the founder of the mighty, war-like clan of Minamoto. In order to discharge well the duties of his new position, Manchu thought he must have the best sword obtainable, so he sent orders to the most famous makers. But none of the weapons submitted, came up to his expectations. Then it came to his ears that in the far-off Province of Chikuzen there lived a noted swordsmith, and he at once called this maker of blades to the capital and had him try his skill. The man incited by the great honor thus done him, put his best work into the blade, only to be told after it was finished that his services were no longer required.

The swordmaker took this much to heart; for to go back thus disgraced to his home, meant that no one would care any longer for his work. So in his trouble he went to the shrine of the god Hachiman, and prayed for assistance and direction. For no less than seven long days and nights he besought the famous deity to make him a fit instrument for the forging of a satisfactory sword. On the last night, he heard, as in a dream, a voice saying: "Go and temper thy steel for sixty days. Two of the finest swords shall be thine for thy devotion."

He heard the voice so distinctly that there was no mistaking it. Therefore with a glad heart he hastened back to his workshop, and with an ardor that would in itself have been enough to soften hard metal, he heated and beat and tempered his steel for the sixty days, until the swords were completed.

Great was the joy of Manchu when the swords were presented to him. He at once proceeded to try them on criminals awaiting execution. The edge of one blade was so keen that it not only severed the criminal's head but clipped off a portion of his beard; while the second not only decapitated the victim but cut off his knee-joints as he sat on his heels. Swords of such remarkable sharpness must have names; so one was called *Higekiri* because it had cut a beard, and the other *Hizamaru*, as it had severed the knees.

The fame of the two swords spread, and Manchu was greatly feared by his enemies; but the still more wonderful power of the swords had not been fully known until the time of his son and successor, Raiko. In his time many strange things happened, striking terror into the hearts of men. Sometimes people disappeared, not even by falling dead, but while talking with their friends they vanished as a light from a room.

The cause was reported to be a goblin that haunted the place!

At this time there was a woman, a nobleman's daughter, who was remarkable for her jealousy, having been crossed in love, her revengful heart drove her to the shrine of Kifune, where keeping vigil for seven days, she prayed to be turned into a goblin that she might be able to tear into pieces the woman she hated. And the god, pitying her, vouchsafed her a vision and told her that her petition would be favored if she went disguised to the Uji river and dipped herself into it three times for seven days.

Greatly rejoiced at the intimation, the woman hid herself and secretly changed her

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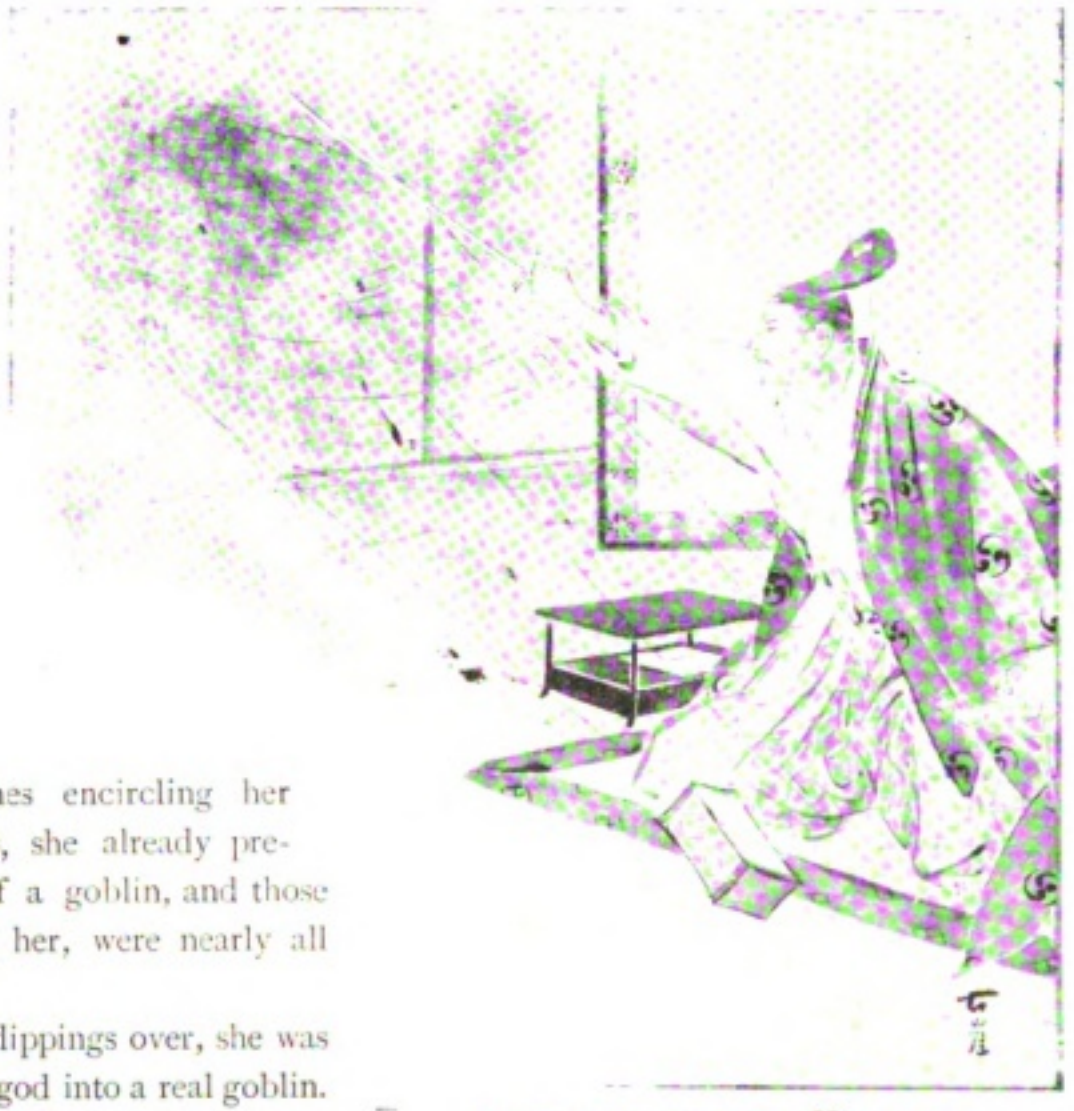
appearance. Parting her long hair into five strands, she twisted them into five horns over her forehead; while her face and body she tinted with paint of a reddish hue. Fixing three burning torches on her head and carrying two more in her mouth, she ran along the highway in the dead of night until she reached the Uji river. With five flames encircling her red face and eyebrows, she already presented the appearance of a goblin, and those who happened to meet her, were nearly all frightened to death.

Her one and twenty dippings over, she was now transformed by the god into a real goblin. Soon the woman she hated and the man who jilted her, and in fact every one she took a dislike to, were carried away no one knew where. Women saw her as a man; men saw her as a woman. As soon as darkness came the streets were deserted because of the dreadful apparition, and the inhabitants trembled even within their dwellings.

Now among the four favorite generals of Raiko there was one named Tsuna, a man greatly renowned for his valor. One night on account of urgent business Raiko sent for Tsuna, equipped him with the famous *Higekiri* sword and despatched him on horseback to attend to the goblin. On his way he was met, while crossing a bridge, by a lovely maiden of about twenty. She was very fair of skin and elegant of figure,—she was dressed in pink, and unattended. He had passed her but a short distance, when clapping her hands she called him and said:

"My lord, I don't know where you are going, but I have to go to Gojō, and the night is late. May I ask you to see me a little way?"



SNATCHING UP THE *Hizamaru*.

The maiden spoke in a familiar tone, and there was a tender light in her eyes. Tsuna at once alighted from his horse.

"My beast is at your service," he said, "if it please you to take it."

Approaching, he took her up in his arms, placed her in the saddle and walked beside the horse. And thus they continued for some distance when the lady turned to her escort, and said:

"My home is further than Gojō: I live beyond the town. May I trouble you to go so far?"

"Wherever it may please you to go, it will be my joy to wait upon you," was the answer of the gallant warrior.

The words had no sooner been uttered when, in the twinkling of an eye, the maiden turned into the most horrible of beings, a goblin.

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"Come then to where I go—to Mount Atago," said the creature, and seizing Tsuna by the collar, it flew away to the northwest.

Tsuna, not at all frightened, flashed bare his *Higekiri*, striking at the arm that held him. But before he knew anything he was dropped on the roof of the shrine at Kitano; while the monster, having lost one arm, disappeared like a trail of bright light.

The warrior picked himself up quickly, and climbed down to the ground. On removing the arm from his collar he noticed it to be a very muscular one, black as night and bristling with white hairs like silver needles. The proud soldier at once hurried with his bloody booty to Raiko, who, in memory of the incident, renamed the weapon, *Onimaru*, the goblin-cutter.

Nor had the other sword a less interesting history.

In the summer of the same year Raiko was laid up with an intermittent fever. When an attack was on, his head seemed to burst with pain, while his whole body burned as with fire. Notwithstanding that everything was done for it, the fever persisted for more than thirty days.

One night while the fever was attacking him with special violence, four of his generals waiting upon him, he had strange premonitions, but after a while the pain subsided and the generals left him to his rest. As the night waned, Raiko awoke and found a huge bonze gliding out before him in the shade of the dim light. The monster approached the sick man with a rope and endeavored to bind him. Raiko's strength suddenly returned to him, and rising upon his knees, he exclaimed in anger: "How dare you!"

Snatching up the *Hizamaru* from beside his pillow, he gave a sweeping stroke. The generals, awakened by the noise, rushed into the room. They were told what was the matter; but on looking about could see nothing except a splash of blood on the mat. The goblin had gone, but a trail of blood marked the course of its retreat through the screens, across the veranda, and down by the half-open window. They immediately called for torches and gave chase.

Occasional spots of blood on stones and fences were their only guides, but the men finally traced the creature to a large mound at Kitano some miles away. Upon opening up the place they saw crouching beneath, a monster spider about four feet in length. The spider was captured and brought into the presence of Raiko. Believing it to have been the cause of the fever that tortured him for more than a month, he commanded it to be stuck on iron points and exposed to view on the public road.

From that moment, the fever departed from Raiko; and the famous *Hizamaru* got the new name of *Kumokiri*, or spider-cutter.

So the two swords, having proved themselves to be endowed with the power of magic, became treasures of the Minamoto family, and have been handed down from generation to generation.

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THE TEMPLE ENSHRINING THE DAIBUTSU.

The Daibutsu of Tōdaiji

By CHUDA ITO

PROFESSOR OF ARCHITECTURE AND ARCHÆOLOGY, IMPERIAL UNIVERSITY.

AT the foot of Mount Kasuga in the city of Nara, Japan's ancient historic capital, stands Tōdaiji, the most magnificient specimen of Buddhist architecture in the Empire. Erected during the famous Nara dynasty when the six sects of the religion vied with each other in the splendor of their buildings, the Tōdaiji represents a grandeur of conception and execution not excelled by Buddhism in any other part of the world. Beautiful as this collection of buildings is at the present day, it is regarded as on an inferor scale to that which it was when first built by the Emperor Seimu in 741 A.D., with a view to making it the central edifices controlling all the provincial temples of the Empire.

The central temple among the many wonderful buildings that constitutes Tōdaiji is that of the Daibutsu, the enormous proportions of which were made necessary as it was intended to enshrine the most colossal cast metal statue of Buddha that the world has seen, an image towering 53 feet above the ground. Though this huge statue is now devoid of the gold and immense amount of gilding that once decorated it, the great size gradually appearing in the dim recesses of the

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sanctuary, still profoundly impresses the worshipper. The temple within which this Buddha is enclosed, called the Daibutsu temple, ranks as one of the best wooden structures of the world from an architectural point of view. The many minor temples, pagodas, and surrounding images are all of superior art and workmanship.

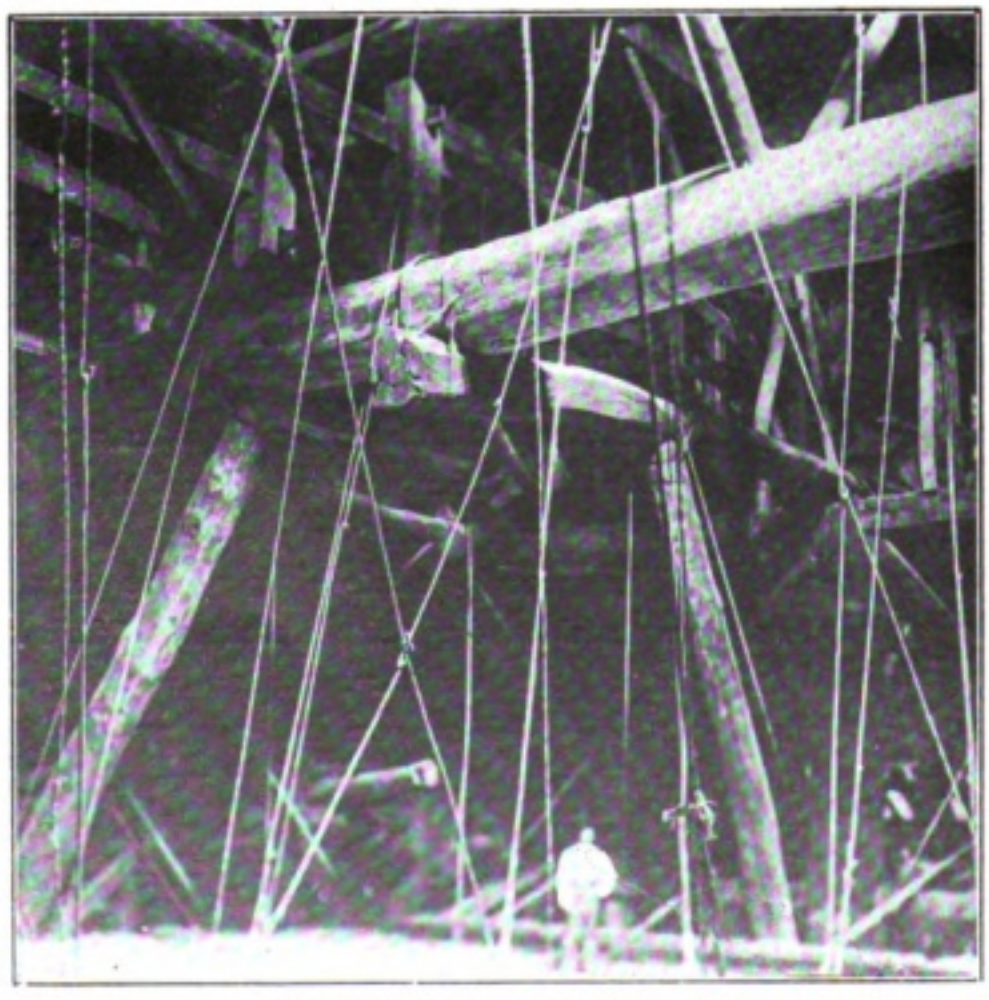
According to Japanese history the Emperor Seimu conceived the idea of erecting the giant image of Buddha while he was visiting the Chishikiji temple in the Province of Kawachi, when, during the hour of prayer the resolution took possession of his mind. He at once proceeded to select a site for the new structures, and to make arrangements for the casting of the statue. The Imperial Rescript issued for effecting the wishes of the soverign indicates the devotion with which the work was undertaken and the wealth that was to accomplish the great task: "I have on this 15th day of October in the 15th year of Tempio determined to construct and dedicate a statue of Buddha cast in gold and copper. The copper of the country shall be exhausted for the casting, and the high mountains levelled for the building of the temple."

It is said that the Imperial court moved to Shigaraki in the Province of Omi to oversee the casting of the image, and that the first attempt having proved a failure, the Emperor moved again to Nara where near Higashiyama another site was chosen, the Emperor himself carrying in his sleeve the first earth to be used in the preparations. The casting was begun on the 29th of September 747 A.D. and completed in 749 A.D., having been recast eight times during this period. Even while the gilding was yet unfinished the Buddhist ritual for the opening of the eyes was performed, and is said to have been a very imposing ceremony.

Simultaneously with the progress of completing the statue, went on the construction of the great temple that was to contain and enshrine it, the architects being Inabe Momoyo, Jugoinoge, and Masuda Nawade

The great edifice is surrounded by a corridor with four minor gates on four sides; while in front of the southern gate stand two fine pagodas of seven stories each, also surrounded by corridors. There is, moreover, on the same side a large double gate called Nandaimon, from both sides of which earthwork enclosures project toward the east and west, extending to embrace the precincts. On the western side there are three more gates, Saidai mon, Chûgomon, and Sahojimon.

To the north of the great temple there is a



MASSIVE BEAMS SUPPORTING THE TEMPLE.

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lecture hall and dormitory for priests. On the eastern side are the big dining hall, the bath room, and various detached temples, with a main bell-tower. The other smaller buildings consist of shrines and quarters for the priests. It is said that the experts, who were engaged to take part in the work, were not only Japanese, but also Chinese, Korean and Indian, so that the highest achievements of architectural art were drawn upon to promote the perfection of the structure. The building was not only international in its erection but in its completion, for a celebrated Chinese priest presided at the opening ceremony; while the music on that occasion was Chinese and Korean as well as Japanese.

COLOSSAL HEAD OF GREAT BUDDHA

Compared with the stone structures of Egypt and Europe, the Daibutsu temple is, of course, small; but the world has no other example of a wooden building on so vast a scale. The foundation is of stone, and the total number of pillars eighty-four, with sixteen doors. The floor was probably earth and the ceiling of interwoven wood. The halo around the face of the image was 114 feet. But the red oxide of iron which tinted the entire exterior of the temple gave a very monotonous impression, though this was nobly compensated for by the wonderful magnificence of the interior, covered as it was with pictures on every pillar, panel, beam, and ceiling, while all the mountings were of fine metal. The stone Sphinx of Pharoah and the sleeping Buddha of Pegu in Burmah, excel the proportions of the Nara Daibutsu; also the Statue of Liberty at the entrance to New York harbor, but this is made of copper plates. Probably a statue of such dimensions as that of the Nara Daibutsu has never been cast. The present head of the giant figure is a renewal, and lacks the fine expression of the original. The marvellous lotus flowers that surround the base of the statue have minute and beautiful carvings on them, representing various religious ideas of Buddhism. Some of the pictures both in conception and execution indicate the highest quality of Japanese art. The five hundred small images surrounding the halo of the Daibutsu are a monument of astonishing ingenuity.

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On either side of the image are lacquer statues of Kokuze and Kwannon 300 feet high.

As one gazes at the placid features of the giant Buddha, the unworn expression shows little indication of having laughed at the changes and vicissitudes of the centuries. Even its own griefs and threatenings the great image has borne without perturbation. Eight years after its birth the foundation proved insufficient to bear the great weight, and it began to recline to one side until a support was built to preserve its equilibrium. In 851 A.D. a seismic convulsion destroyed the head, but in time it was recovered. In 1180 a fierce warrior, named Tairano Shigehira, set fire to the temple, when the head melted with the intense heat. In time the consumed temple was rebuilt, and the statue given another head, but the new temple was different from the former one. To strike at the Todaiji was to smite the heart of the nation, so in 1567 the temple that had weathered so many centuries was again given to the flames, this time by the rebel Matsunaga, and once more the head of the image was lost. For more than 140 years the statue now stood exposed to the elements, triumphant over the ashes of its former glory, its head restored by a faithful devotee of the religion, at his own expense. In 1709, at the order of the Shogun's Court, collections were made throughout the Empire for the rebuilding of the temple and the renewing of the statue, both of which remain as we see them to-day. The new temple was greatly reduced in size compared with the one it replaced, and the architecture though ingenius and often artistic, is not to be compared with the original. The temple at present is in a condition that requires rebuilding once more, but the question of enormous expense has so far prevented it. Some have suggested demolishing the temple and leaving the majesty of the image exposed to public view, as is the case with the other colossal statue at Kamakura. The Society for the Protection of Ancient Buildings is against this view, however, and steps are now being taken to have the necessary repairs completed within the next three years. Thus amid its humble surroundings in the town of Nara the giant temple will remain, rearing its grand proportions to inspire the people with a sense of the sublime and the divine.

With the exception of the Hokoji at Kyoto, Japanese Buddhism has never attempted anything on the scale of the Tōdaiji. The pillar's of the Daibutsu temple are four feet in diameter and a hundred feet high, which could not now be duplicated in any part of the Empire. The image in the Soshido of the Higashi Honganji in Kyoto has greater proportions than the Nara Daibutsu, but there is no comparison in symmetry of form and feature. From an artistic and architectural point of view the Nara structure and its Daibutsu must be ranked among the most magnificent achievements of the Buddhist religion.

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Satsuma Tsuba, or Sword-Guards

By K. CHIKAMI

MEMBER OF THE HOUSE OF PEERS AND EX-GOVERNOR OF KAGOSHIMA.

IF the question were asked, what has been Japan's most important contribution to the world's common stock of civilization and enlightenment, the answer no doubt would be the Fine Arts, which in many instances have served as instructive models for the study of art the world over. For a great many of our arts we are indebted to China. Swords and their adjuncts, however, are the original and unique products of the Island Empire. As technical skill of the highest order was displayed in the creation of the sword-blade so also was the greatest artistic skill devoted to the ornamentation of sword adjuncts, or sword furniture. These artistic productions, especially the *tsuba*, or sword-guard, present a wonderful variety in the way of design and material used. Boldness, and skill of execution, and at the same time ingenuity and fertility of invention characterized the *tsuba* as no other object in Japanese art.

With regard to the veneration in which the sword was held, I can do no better than quote from the Rev. W. E. Griffis in his work entitled "The Mikado's Empire." He says: "In no country has the sword been made the object of such honor as in Japan. It is at once a divine symbol, a knightly weapon and a certificate of noble birth. The girded sword is the soul of the samurai." Indeed, ever since the dawn of history, nay, even in the dark and twilight ages of mythology and semi-divine ancestry, swords were held in the greatest reverence by the nation.

What is called *murakumo*, the cloud cluster,—

The *tsuba* at the head of this article represents clouds and flashes of lightning. It is a specimen of the large Satsuma *tsuba* and is somewhat reduced in size in the illustration.

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begotten, so tradition says, out of the tail of a huge eight-headed dragon which Susano-no Mikoto, the ruler of the sea, had slain, and subsequently bestowed upon the founder of the Imperial line of Japan by the sister of the valiant god who had killed the monster,—is still preserved as one of the insignia of the realm. To the sacred shrine, the resting place of this marvellous treasure, thousands upon thousands of pilgrims pay annual visits of homage.

Early in the twelfth century the Imperial regime gave way to the rule of the controlling spirits of the warrior classes and the Shogunate then came into power and planted the seeds of political unrest and discord culminating in the internecine feuds between the two powerful and rival families or clans of Gen and Hei,—the Japanese "Wars of the Roses." By the middle of the sixteenth century, with the commencement of severe and incessant struggles between the daimyos and lesser provincial barons, swords and arms in general were held in greater respect than at any previous period.

Swords occupied the foremost place in point of honor and utility. They were always carried by the samurai, even in times of peace. Not only were the knightly weapons the arbiters of right and wrong, the means by which the feudal lords and their supporters gratified their lust for territorial aggrandisement, rank and power, but also in the venerated purity of the blade were embodied and reflected the ideals of chivalry and manhood, the supreme conception of loyalty, devotion to their master and to the throne; in a word, swords were symbolic of all that was characteristic of Bushido. The common people, as well, held the tempered iron in veneration and awe; for to swords in those days they were forced to bow down their heads, regardless of reason or justice.

It is but natural that the most renowned experts vied with each other in producing the strongest and the keenest blades, and devoted their abilities to the fashioning of the most appropriate and graceful guards and other accessories of swords.

Often the design was the creation of a master artist of the period, while the execution of the sword-guard was the production of a master metal worker. Or, in other cases, the *tsuba* artist was the originator of his own design, and sought his inspiration from the legends of Japan or from Chinese and Japanese paintings, and attempted to create with the chisel that which had been produced by the brush. As with the painting, so with the metal workers. Some of the celebrated makers reached perfection in their execution of detailed art, while others were likened to a Japanese poem, impressionistic and suggestive.

Prior to the sixteenth century there existed three celebrated schools of *tsuba* artists. The first of these was the Umetada. The members of this school worked with hammer as well as chisel; that is, they were both sword-smiths and guard-makers at the same time, which was also not infrequently the case in later periods. Commencing with Shigeyoshi, who lived at the end of the fourteenth century, and who excelled in his *tsuba* decorations, representing plants and flowers,—he was followed by Myoju, a craftsman of great ability, who not only worked in iron, inlaid with gold and silver, but also an alloy of copper and silver. This school had numerous followers.

The second great school was that founded by Kaneiye. The date of the period when he worked is uncertain, but it is believed to have been the early part of the sixteenth century. A Chinese saying about Confucius may not be inappropriate when used in connection with this great master:—"Kaneiye,—Kaneiye, how great is Kaneiye! Before him there lived no Kaneiye; after him no Kaneiye will appear."

The special points to be noticed in his work are thinness, and therefore lightness of the

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tsuba, yet of excellent temper and durability, generally dark red in color, with simpie but strong and effective designs of human figures, landscapes, plants, birds and animals. He used silver and gold in a very limited quantity. One of his celebrated *tsuba* designs represents his favorite Daruma with pin-point eyes of gold, and a couple of silver teeth, producing a most striking effect. Some authorities assert that there are three Kaneiyes, but it is probable that the pieces attributed to Kaneiye II and Kaneiye III are forgeries. While there are thousands of followers and imitators, there is but one real Kaneiye.

The third is the Myochin school. From the day of Munesuke, who founded the great Myochin school, or family, in the twelfth century, down to the century just closed, there have been many noted *tsuba* makers of this family, the most remarkable of them all having been Nobuiye, popularly known as Koshū-Nobuiye, on account of the fact that he resided in Koshū. It may be said that he enjoys favor more on account of the halo around his name than because of the skill displayed in his work. His *tsuba*, while bold and strong in character, are somewhat thick and heavy, and usually without design, except a slight and scarcely perceptible engraving.

It was not until a short time prior to the Genroku era (1688) that sword-guards reached their highest artistic development. Up to this period clan duels and national disturbances subordinated the artistic to the practical,—and the shape, length and weight of the swords and consequently their accessories, were restricted according to the rigid custom of the times.

When Iyeyasu, the founder of the Tokugawa Shōgunate, put an end to civil broils and wholesale bloodshed, guard-experts were able at last to give vent to the full exercise of their aesthetic ideals and inventive genius. Moreover, during this period, to wealthy merchants and others below the rank of samurai, were granted, in certain cases, privilege to wear short swords, the fittings of which were luxuriously decorated with silver or gold, or with cloisonne, coral, precious stones, jade, etc., generally elaborate in design and workmanship At the same time a greater variety of materials was utilized: iron, brass, bronze, copper, gold and silver, and alloys,—chiefly *shibuichi*,[1] *shakudo*,[2] and *sentoku*,[3] and even such material as leather, tortoise-shell, etc.. At this time peace reigned throughout the nation, and there was much more freedom allowed in the form and size of the guards. Modified hexagons were used in primitive times, circular forms later on, which were by far the most usual, while at this period there are the rounded, oblong, square, four-lobed, octagonal, etc.

Satsuma Sword-Guards

It is difficult for a connoisseur of to-day to realize the utter neglect and lack of appreciation in former times of the true artistic merit of the Satsuma sword-guard. According to a recognized authority, the schools or families of *tsuba* makers of Japan are classified under about fifty heads, and among the numerous names mentioned under these heads are those of many whose works are considered of no great artistic value. Yet, it is not only curious, but inconsistent, that the names of Satsuma craftsmen were entirely neglected. This appears all the more remarkable to anyone having even a slight acquaintance with Satsuma *tsuba* productions, such as the charming pieces of Oda Naonori and the beautiful specimens of marked individuality and wonderful workmanship of some of his able contemporaries.

Even until comparatively recent times Satsuma sword-guards were referred to in a manner which likened them to a lump of

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1 An alloy of whitish hue consisting of 3 parts of copper and 1 part of silver.

2 An alloy of blackish hue made of three parts of silver, seven parts of gold and 100 parts of copper.

3 An alloy of a brass-yellow hue, mixed with zinc, tin, lead and copper predominating.

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rusted iron, massive and heavy, with oblong form, devoid of artistic design or ornamentation, forming part of a long, straight and clumsy sword such as was worn by the stalwart samurai of the warlike southern clan.

This classification has now been proven a great mistake and due to our own former ignorance, and it is only of late that the Satsuma sword-guards have found their real place as worthy of special appreciation and consideration. This misconception can be traced directly to the isolation policy so long in force in Satsuma, which prevented travellers from securing free or easy access to the interior of the Han, and also to the restrictions in force prohibiting the exportation of "things Satsuma" to any place outside of its own provincial limits. In consequence of this state of affairs, the productions of Satsuma artists were almost unknown in other parts of the Empire.

With the abolition of the feudal system, the Satsuma clansmen were imbued with different views, and the semi-independent power of its provincial lord became a thing of the past. Simultaneously, an Imperial Edict was promulgated forbidding the wearing of swords on pain of confiscation, and the public no

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longer prized in the same sense the weapon that they had formerly been accustomed to hold reverently above their heads with uplifted hands, and much less did they fully appreciate the value of the various adornments of the sword. In the meantime, articles of foreign make began to pour into the country, and a mania for everything occidental seized the minds of the Japanese people. As a result of this sudden and anomalous state of affairs, rare old suits of armor, spears, sword-guards, etc., suddenly found their way into the hands of curio dealers or to blacksmith shops where these time-honored treasures were transformed, for the sake of their metal, into articles of common and practical use, such as tea boilers, sickles, spades, fire tongs and nails. On the other hand, the craze for things foreign was so great that it was not uncommon for a merchant to exchange antique lacquered boxes for modern glass pots that could be easily bought to-day for a few sen. Some of these true objets d'art were mercilessly subjected to chemical analysis for the purpose of extracting the gold they contained. *Tsuba* which are to-day eagerly sought after met with the same fate as the ordinary one. Even a *tsuba* by Kaneiye, the Great, the incomparable specialist, whose productions at the present command any price, was laughed at by a collector when a trader in antiques asked him the paltry sum of 5 yen for it. Fortunately, the tide of reaction soon set in with an awakened and renewed interest, and swords, together with their belongings, —*tsuba*, *menuki*, *kotsuka*, and *fuchikashira*— more than redeemed the credit and high esteem which they had once enjoyed as objects of war and veneration.

Interest in feudal arms and armor has steadily increased so that to-day it is difficult, —almost impossible,—to obtain possession of the best specimens.

The glorious victory gained over the Northern Colossus brought Satsuma more markedly than ever into prominence, for many of the greatest heroes who won immortal fame during the tremendous struggle hailed from Satsuma; namely; Admirals, Togo and Kamimura; Marshals Oyama, and Generals Nodzu, Kuroki, Nishi and Kawamura, along with a host of stars of lesser brilliancy. There arose a new interest in Satsuma and a desire to inquire into its history, educational institutions, arts, etc.

Connoisseurs of *tsuba* argued that in this land of heroes and of Bushido there must surely have been great sword-smiths and *tsuba* craftsmen, especially as the province had long been noted for its beautiful faience.

The first to introduce the guards of his native province to artists was Mr. Fukushima, a celebrated collector of swords as well as their adjuncts, and since that time the Satsuma guards have been searched for and brought from the most remote and obscure corners of the southwestern part of Japan and have obtained their due share of appreciation, which was so long denied them.

The interest thus unexpectedly awakened stimulated connoisseurs to search through the pages of monographs for the records of provincial craftsmen and their works. Their labors have not been entirely lost, yet the results have been far from satisfactory. Nothing more has been found than a mere mention of about half a dozen names, and what is more to be regretted is that no records have been found in regard to some of the experts, as judged by their works.

Meagre as are the materials accessible to us of the Satsuma *tsuba*, yet I shall attempt to give a short description of some of their works, confining myself chiefly to the productions of the three master schools of the provinces, namely; the Oda, Kabayama, and the Chishiki families. All of the illustrations, except number six, are of Satsuma make and from my collection. It was my good fortune to be living in Satsuma when good

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mens of *tsuba* were more easily obtainable than they are to-day.

The Oda School

There were four artists of this name. Whether any family relationship existed between them or not there is no means of ascertaining, but with the exception of Oda Naokata, they were of the same school of design and general workmanship.

The first of these is Oda Naoka, whose works are dated the Hōreki era, about 1760. His works are comparatively numerous and always artistic.

It will be understood that the illustrations herewith given are always in iron unless otherwise mentioned.

Number 1, 2, and 3 are by this artist.

Number 1, bamboo and tiger, is ornamented with gold inlay. It is signed and dated.

Number 2, *Natane* (Canavallia Ensiformis). Signed.

Number 3, crysanthemum bound with string. Signed and dated. The carving is charmingly executed.

The second of this school is Oda Naonori. Date Temmei era about 1780.

Naonori's works are usually elaborate in design and of fine workmanship.

Number 4 represents one of the most celebrated episodes in Japanese history, the Battle of Ujigawa, showing knights in armor on horseback crossing the river. It is inlaid with gold and the detail work is perfect. Signed by Naonori and also dated.

Number 5 is also signed by Naonori and dated. It represents a number of monkeys intertwined. The patina so much prized by connoisseurs is especially beautiful in this piece.

These two *tsuba*, Numbers 4, and 5, are conceded to be the masterpieces of this great artist.

The monkey design is not uncommon, yet I consider the Satsuma production of Naonori as superior. For the purpose of comparison, Illustration Number 6 is by the celebrated Yagami Mitsuhiro (the early part of the last century). It is made of *sentoku*, an alloy already mentioned.

Number 7, *hechima* (towel gourd) a rich dark tone in black velvet-like lustre.

Hechima and *natane* were favorite motifs of the Oda school.

From number 11 to 16 additional Satsuma *tsuba* are shown.

The third of this family was Oda Naomasu, whose works are undated, but judging from a few of his specimens, he lived about eighty years ago. He was a close follower of his predecessors, though inferior in technical skill. His favorite designs were monkeys, frogs, and landscapes.

The fourth was Oda Naokata, who followed more closely the productions of the famous Goto school, which was founded in the latter part of the fifteenth century, and continued to flourish until the last century.

The Kabayama Family

It is presumed that Kabayama was a contemporary of Oda Naoka. There is not a single specimen of his work existing which bears his signature. It is said that Kabayama prided himself on not signing his pieces, claiming that there was no use to engrave his name on his *tsuba* for those who lacked the artistic sense and could not appreciate and distinguish his workmanship without a signature.

The few specimens which can be actually regarded as authentic have been carefully preserved in the family of a noted samurai of Kagoshima, and, judging from these, his designs were decidedly original.

Illustration Number 8 is one of his productions. It is a strong bold design, quite out of the ordinary, and very original, representing a queer-looking mortal bearing a pole on his shoulder, balancing a bamboo hat on the one side and an enormous bell on the other.

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The Chishiki Family

The date is uncertain but it is presumed that they worked contemporaneously with Oda and Kabayama. The majority of them are made of *shakudo* and are more or less ornamented with gold.

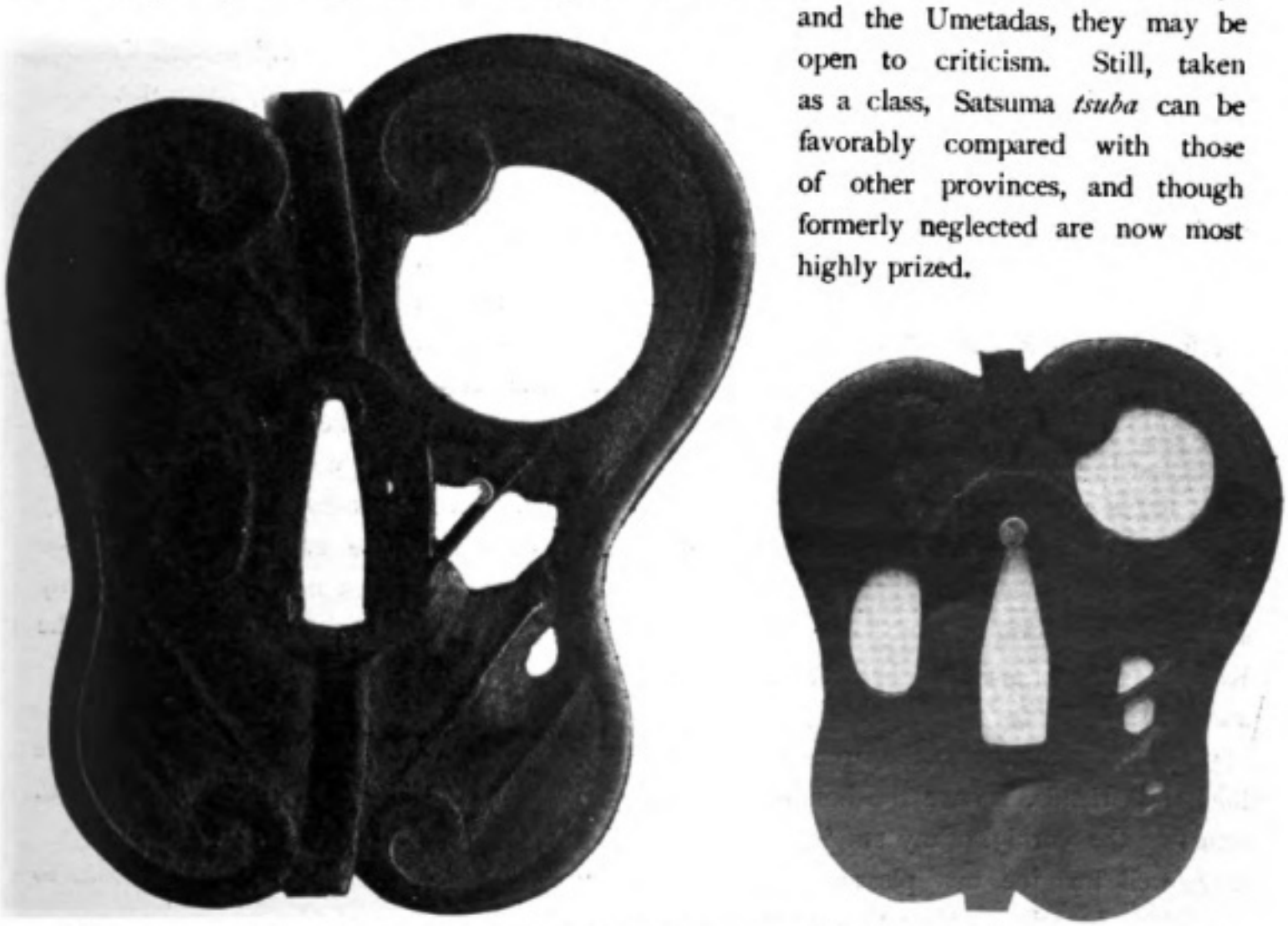
The first of this family is Chishiki Kaneoki.

Number 9 is a specimen of his work representing morning-glories and other flowering plants engraved and inlaid with gold on *shakudo*. Signed but not dated.

The second is Chishiki Kanenori. Illustration Number 10; *Shakudo*, Cranes in relief work, heavily gold plated. Signed but not dated.

During the Horeki period and immediately prior and after that period, (about two hundred years ago), the prevailing fashion of the day in Japan was a modification of one and the same idea in design. It is difficult to say whether the origin was from some one of the other provinces such as Odawara, Mito, Unshū, Chōshū, Geishū, Echizen, Aidzu, Kōshū, or whether the origin was in the Province of Satsuma.

But of the productions of this time the Satsuma *tsuba* stands out in marked superiority to the rest, particularly those of Oda and Kabayama. The tempering, the hue, and lustre of the iron,—the originality and boldness of the designs are, with very few exceptions, the representative sword-guards of the Empire. Possibly in comparison with the productions of the old and illustrious masters, such as the celebrated Kaneiye or Nobuiye and the Umetadas, they may be open to criticism. Still, taken as a class, Satsuma *tsuba* can be favorably compared with those of other provinces, and though formerly neglected are now most highly prized.



Military fans carried about by feudal chieftains on the battle-field for the purpose of giving signals to the movement of their followers. Design *sui generis*. These two are the only specimens of a sword-smith who signs himself Taira-no-Suyemasa of Sasshū (Satsuma). Date unknown.

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Around the Hibachi

Yoroigi

A SAMURAI had a son who had reached the age when it was customary to hold the yoroigi, or ceremony of wearing armour for the first time. Accordingly many friends and relatives were invited to be present.

After the young man had gone through the formality of the ceremony and received the congratulations of the guests, the host ordered a banquet to be spread.

Then many cups went around and the company was in an excellent mood. Koma Ise, the proud father of the newly made young samurai, turned to one of his guests, Atoji Kamon, a warrior celebrated for his valor, and said :—

"To-night, thanks to the approval of my lord and friends, I have the honor of consumating the yoroigi of my stupid son. You may well imagine my pleasure upon this auspicious occasion. Now that my son has received the honor of becoming a samurai, I am anxious to make him truly worthy of the name, and I wish, therefore, to call upon you to relate some of your experiences in battle, that my son may have before him the example of so worthy a knight as yourself."

"You do me great honor," replied Kamon, in a humble tone, "but I have not done anything that can be called heroic, as I am a poor fighter. But it would be rude not to comply with your request, so with the permission of the company I shall relate what struck me as the most gallant behavior I have ever witnessed of a youthful warrior on the battle field.

"It was during the fierce campaign of Shidzugatake, and I was slowly and wearily riding back to the camp. The western sky was ablaze with the crimson light of the setting sun. I slackened the pace of my horse that I might enjoy the beauty of the landscape around me.

"Suddenly I heard a horse galloping behind me, and on turning around saw a handsome young samurai mounted on a splendid steed. He called out to me in a clear voice.

"I halted at once and waited for him to approach. He saluted me, and said ;

"'I have been looking for some worthy combatant all day, but so far I have not encountered one. Now I see that you are a brave samurai, and I shall consider it an honor if you will deign to teach me how a warrior's weapon should be used.'

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"'The honor,' I replied, 'is on my side. I most willingly accept your challenge.'

"So we dismounted and stood face to face, each armed with a long spear.

"He made a slight apology, then hurried down to the edge of the lake, dipped his lance into the water and carefully washed it. Then he thrust it swiftly into the air two or three times, and returning said:

"'This weapon has pierced many a worthless corpse since the morning, so I have just cleansed it of its stain. I would be loathe to cause you any injury with a weapon contaminated with inferior blood.'

"I thanked him for his courtesy and we took our respective positions with the proper space between us.

"The fighting continued for a long time without either of us becoming the victor, and until it was so dark that we could not see each other's face, so we both agreed that we had better postpone the decision until some future date. My opponent then spoke:

"'I will take care to preserve my worthless life so that if I should meet you again, I may lose it at your hands; if in time of peace, I hope I may claim the honor of your friendship. My name is Shimbei Aoki, and may I ask what is yours?'

"I mentioned my name, and then reluctantly we parted. Since then I have never seen the young samurai, although I have never forgotten him."

The silence following the story was broken by the opening of the *karakami*, or sliding door. Every eye turned toward it. A middle-aged samurai came into the room. Though humbly attired and sunburnt, there was about him a certain air of dignity which commanded respect. He was a frequent visitor at the house and was known as a ronin by the name of Hosai. That day he had been assisting in the kitchen work, and had overheard Kamon's story. Bowing first to the host, the new-comer advanced before Kamon, and in a few words told him that he was Aoki Simbei who years ago had been his combatant during the Shidzugatake campaign.

Kamon immediately recognized him, and tears came into his eyes. They then exchanged cups of wine, and Kamon offered his sword as a souvenir of the meeting.

All present were touched by the incident, and Aoki, whose name had been obscure, grew suddenly famous, as the story of the meeting was spread far and wide.

S. AKIMOTO.

A Trust Breaker

UNTIL the rise of the bath trust, she managed to live in peace and prosperity, providing the neighborhood with their ablutions. She was an old woman, and although long past the years of usefulness, she was unusually successful in carrying on the business of a public bath.

But she was not allowed to conduct her establishment according to her own liking as she was the most obdurate rival to the far reaching schemes of the monopolists of the bath business. Under the influence of this trust, somehow prices went up, until at last the "unwashed" found they could not gain admission anywhere for less than one sen and a quarter.

The old woman, at a quarter of a cent less, was more than busy with the custom thus attracted from the houses representing the trust. A deputation from the imperious monopolists waited on the proprietress of the one cent establishment, charged her with suffragette notions, and demanded her absorption in the ablutionary octopus. The old woman held her ground. But the trust found a way to throw cold water on the enterprise of a smaller body that had the temerity to disregard its assumptions.

A soshi (tough) was engaged by the trust to solicit the good offices of another trust, namely that of the honorable beggars, to whose quarter this agent now betook himself

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and made a contract with fifty of the filthiest beggars in the vagrant corporation to go daily to the trust breakers establishment, for which sacrifice of principle they were to be well paid in cash, including the price of admission.

Thus every day at the time of the biggest run these dirty specimens of humanity straggled into the bath house among the decent members of the community that frequented the place, until the stream of customers began day by day to grow less, and finally the owner of the house had to succumb to the circumstances.

She added the disputed quarter of a cent, the plague of beggars disappeared, and the old woman settled down to the civilized methods of modern city life.

ONZAN.

Yamabuki

ONCE long ago there lived in Kyoto a young man whose name was Kinai Kanno. In the same neighborhood there was a beautiful young woman called Iyako, and the two fell deeply in love with each other. Kinai's father was a famous samurai who dwelt in Amagasaki, and wishing to have his son with him, he wrote him to return at once. Kinai was filled with trouble when he thought of parting from Iyako. But the stern command of his father must be obeyed, and bidding farewell to Iyako, he departed for his father's house.

Iyako's heart was heavy and she pined day after day to see her lover, sitting in her room, and gazing at the sky in the direction he had gone.

Soon after Kinai reached his home he was taken seriously ill and lay between life and death for many months. Iyako waited for tidings in vain, and as the days lengthened out and her heart became weary with waiting, she too fell ill, and was taken to her forefathers. Kinai, ignorant of what had happened, after his recovery managed to escape secretly from his home, and went directly to Kyoto to see Iyako.

THERE WAS IYAKO'S YELLOW KIMONO.

But what was his astonishment when hastening to the house of his beloved, he found it deserted and in ruins. The garden was overgrown with weeds, and as he wandered through the desolate place, he came to a spot near the verandah which arrested his attention. There, rotting on the ground, was the yellow kimono that Iyako had been wont to wear, and he remembered the apparel well, for he had admired her in it many times. The pieces of the kimono had almost disappeared from view, but near by was a bush of yamabuki that he had never seen there before. Its branches were covered with powdery gold blossoms, like the color of the unfortunate girl's kimono.

So when on the hillsides, by country hedges, and near thatched roofed cottages, is seen the golden glow of these flowers in the springtime, the people remember this old story of the lovers, and say that the departed spirit of Iyako who died of love has clothed itself again in the flowers of the yamabuki.

SHIRANUI.

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One of Twins

"HOW about those twins?" said Otokichi, as he came in from business one evening. "By this time they have reached the august age of three moons," he continued, "and nothing has yet been done. What shall we do?"

O Kame was silent, as usual. She was a woman of gentle spirit, very infrequently opposing her lord's bold will, with which too seldom she agreed. Even the gods seemed now against her, crushing all her motherly instincts. But it was a case where duty appeared to demand her acquiescence. Yes, something had to be done; for a house having two children at a birth thrust upon it in the year of the fowl must expect to be harassed with unceasing misfortune, unless the gods were somehow appeased.

The traditional way of averting such disaster, and placating the gods of the year of the cock, was to abandon one of the wee ill omens in the street. Should the forsaken innocent happen to be picked up by some kind foster parent, so much the better; if not, well, the capricious god that sent the extra, would at least be propitiated and judgment stayed. O Kame, however, wholly disapproved of the orthodox method of dealing with the case; but Otokichi knew something had to be done with the superfluous child.

"I have hit upon a plan," exclaimed Otokichi, with an air of triumph, upon returning from his work next day. "I will leave one of the twins on the street, and arrange with a friend to discover it."

This was not so hard, apparently; but how was O Kame to choose which of the unfortunate little new-comers it was to be? Otokichi quickly decided the matter by suddenly picking up a tiny bundle from among the futons and mysteriously disappearing through the door. Calling on a friend by the way, he described his plan and exacted a solemn oath that the friend would not fail to find the infant at the appointed time. Immediately upon its discovery, the little one was to be restored to its parents. The bargain struck, Otokichi went back to console his wife, while both patiently awaited developments, and praying against any hitch in the plan.

"I WILL LEAVE ONE OF THE TWINS ON THE STREET."

Some minutes of awful suspense followed, during which the appointed time passed without any return of the precious parcel. Otokichi watched the clock nervously. O Kame sighed, her face in her sleeve. She refused to be comforted, and Otokichi was obliged to delay no longer. Rushing out, he made for the place where the child had been de-

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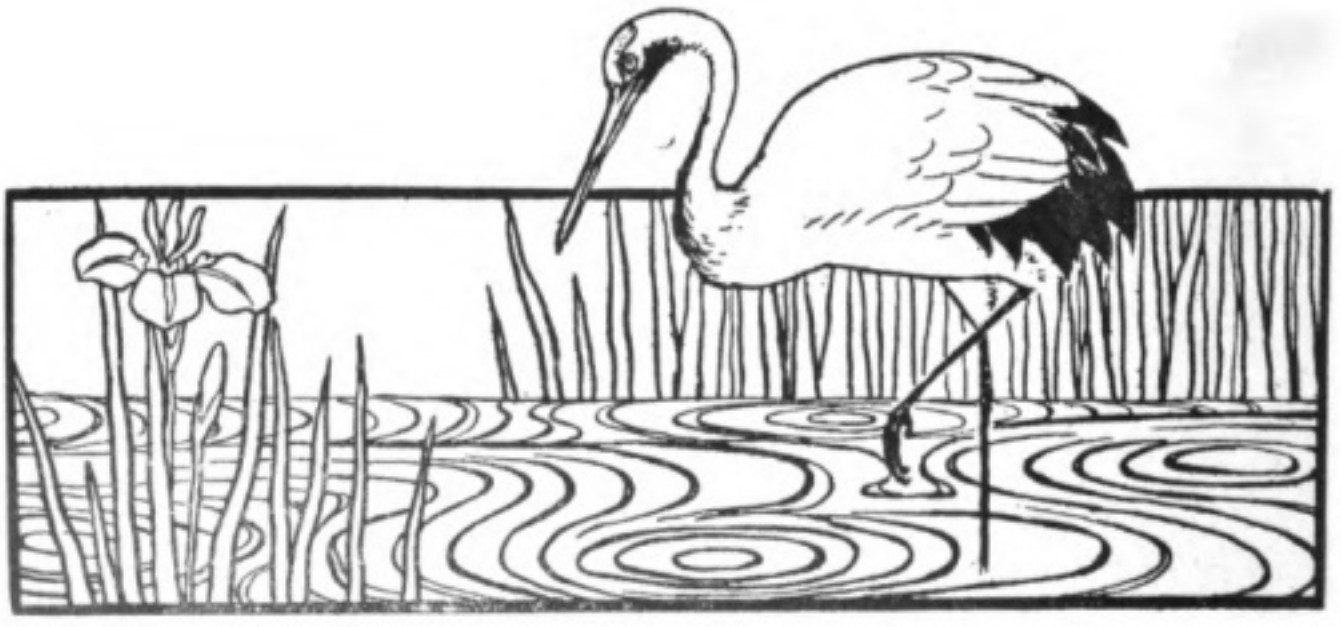
posited; but it was not there. Then he betook himself at top speed to the house of the friend, but he was not to be found. A few minutes later he met that worthy on the street, only to be told that when, in accordance with the agreement, he had gone to the place, there was no child to be seen.

"I am very sorry for you," he went on, explaining that he had reached the spot exactly at the time promised, and lo, no trace of the child was to be found. Otokichi swore that he had put the infant there, and there it must have been; but there was no use to discuss the matter. The question now was, what had become of it? The two men tramped every street in the vicinity, but to no purpose.

"I saw two butcher's dogs," remarked the friend by way of relieving his anxiety," and they were licking their red lips," he continued, vainly endeavoring to excite interest in Otokichi, who only glared at him, as he kept on running here and there, not knowing where he was going, nor what he did.

As they approached the police box a little broad-set policeman was standing outside, pulling hard on the door handle. Behind it through the glass could be seen a burly colleague with a look of despair on his countenance, as he vainly sought to muffle from the gathering audience, the explosive uproar in his arms. But as the familiar strains of his own flesh and blood fell upon the ears of Otokichi, it proved a world of relief to all concerned. KO-DOMO.



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Current Japanese Thought

I T shall be my pleasant task to contribute, as a permanent feature of *The Japan Magazine*, a few notes on the contemporary literature and thought of the people of this country.

My aim will be to allow my Japanese friends to speak for themselves. In making my selections and the few comments that will be necessary I shall go on the principle that Japan is not a paradise but a beautiful country, inhabited by an intensely human race of people, with hopes, aspirations, problems, difficulties before them, just as other peoples have, possessed of much the same virtues and foibles, and moulded as other peoples have been, by the memories, not only of great achievements, but also of days of darkness and trouble, in their storied past. If I were a Japanese, it is thus that I should like to have the foreigner deal with me; it is thus I feel sure that the Japanese would wish me to treat them. Frankness and open dealing lie at the bottom of every true and permanent friendship such as it is the object of this magazine to foster.

The Boyhood of General Nogi

GENERAL NOGI, of Port Arthur fame, is now an educationalist, and Director of the Peers' College an institution which comprises a school for girls as well as one for boys. He may be taken as a typical representative of the conservative stand being made by a large number of solid men against the growing spirit of luxury which contact with the commercial West is bringing into the country. The old civilization of Japan stood in some respects on a higher level than the mere materialism from abroad which is seeking to supplant it, and if the conservative element in the country can succeed in preserving the old-time simplicity of life, while absorbing the new-time methods of commerce, industry, and physical science, they will accomplish a work greater even than their victories over Russia. But they have their work cut out for them.

General Nogi's account is taken from the April number of the *Nihon no Shōnen*.

"My native place is the town of Chōfu in Yamaguchi Prefecture, and it was not until I was seventeen years of age, about five years before the Restoration of Meiji, that I removed to Hagi, the former residence of the daimyō. My family was one of good standing in the clan, but circumstances had been against us, and my father at times found it very difficult to provide for the wants of his household. He was not therefore in a position to give me the same education that other boys in the clan were receiving, and I had to remain at home without the advantages of a good school.

"But one day I said to myself: "Come what may, I must learn while I am young, for otherwise I shall be obliged to live all my life in this out-of-the-way village, like a dried tree

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that bears neither fruit nor flower. And life, without some sort of achievement is not worth the living. So I pleaded with my father and at last prevailed upon him to send me to a dormitory known as the Shūdōba, from which I was able to attend the Clan School, which went by the name of the Keigyokan.

"I have told you that my father was very poor, and my days at the dormitory were days of hardship. The dormitory was under the control of the Clan Government, and sheltered about sixty boys, all under eighteen years of age, for in those days a boy was supposed to reach manhood at eighteen, and what 'man' would live in a dormitory?

"Things have much changed since my school days half a century ago. In those days the boys brought their own unhulled rice to the dormitory, and pounded it for themselves in the mortar provided for their use: there was not a shop in the place where you could buy hulled rice. The boys, too, had to cook their own rice for themselves, and to collect their own fuel from the neighbouring woods. There was also a stable attached to the dormitory, and it was the duty of the boys to groom the horses. As the poorest lad in the dormitory, a great deal of this work fell upon my shoulders. I pounded rice for the others, I went into the woods to gather fuel, I cooked the meals, and I groomed the horses. There were no curry-combs or clippers in those days: I had to singe the horses' coats with improvised torches made of dry twigs, and to chop the straw for their bean mash as well as I could, and all this, for want of labour-saving contrivances, entailed much expenditure of time and trouble.

"In addition to all this manual labour, I had the usual school lessons to attend. Never very strong, I found my double task a severe strain on my powers of endurance, and I began at times to doubt whether I should be able to go through with the task I had set myself. But I never allowed myself to lose heart. I said to myself that Heaven was testing me, and the thought made my resolution all the stronger. In time, an opportunity presented itself for me to go to Hagi, the chief town of the daimyate, and I seized it with great joy."

A Japanese Rest Cure

A LADY of the name of Kawakita has written in the April number of the *Fujinsekai* (Ladies' World) her recent experiences in the matter of Sanzen, or the study of the contemplative life. The practices which she describes are becoming very popular, and are likely to become more so, because there is no doubt that the increasing hurry and rush of life in the centres of the national activity constitute a great strain on the nerves of highly strung persons. Mrs. Kawakita tells us that she was a few months ago threatened with a nervous collapse which necessitated a visit to the sea-side, and that being at Kamakura she was persuaded to enter upon this form of rest cure, under the direction of a priest of the famous Kenkōji temple. My account is necessarily a little abbreviated.

"It was on the 3rd. of October last that I made the acquaintance of the Kwanchōsama, the Director of the Retreat. He acceded very kindly to my request to join in the exercises, and after asking me many questions about my life and about the beliefs I had hitherto entertained as to gods and Buddhas, gave me a subject for meditation, The subject was *Honrai no Menmoku*, and I was told to think about it until I had discovered its meaning, or thought I had done so. When I had solved the problem I was to come again to the Director, who would either give me a second problem, or send me back to think over it again. The problems thus given are not of a nature to be easily solved. I cannot tell you the meaning of the particular one propounded to me, because I am not allowed to divulge the secret: it will suffice to say that some people will think over one of these formulas for a year or more without coming to a

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satisfactory answer. It was very difficult for me, with my family cares and household duties, with servants, children, and visitors, coming to interrupt me, to devote my whole attention to the problem assigned me; but, fortunately, I have been able to avail myself of stated periods of quiet.

Once a month, from the beginning of October to the end of March, there is a Retreat ('seishin') held at the Kenkōji to which all students of the contemplative life are allowed to go. The retreat lasts for a week, and during that time, the male members live entirely at the temple, the women in private houses or their own homes. Hours of silent contemplation are observed, beginning at seven o'clock in the morning, and spread over the day till about six in the evening—five hours of silence in all, with the Director sitting in the next room to receive communications and to furnish us with fresh problems when necessary. I had to leave the house early in the morning with a *chochin* (lantern) to light me, it was ten o'clock in the evening before I returned. Our meals during the day were supplied from the temple: for breakfast,—tea, rice-gruel and relishes: at midday, rice, kenchin soup and vegetables boiled in soy: in the evening, tea and rice-gruel. The most important of these meetings was the one in January. During the course of it I had the good fortune to solve my first problem. The second problem given me was "*Kane no ne wo tomeru*," how to stop a bell from sounding.

"The rest cure is now over. I have come out of it fortified in body and in mind. I am no longer nervous and irritable, I am able to look at things more dispassionately and feel myself more fit than I was before to cope with the difficulties and worries of life."

Conflict of Ideas in Matters Domestic

IN the *Nichiyo Shimbun* "Sunday Newspaper" (not, by the way, a religious magazine, as might be supposed), for the 27th. of March, a mother-in-law writes a long letter of complaint as to the ways of the new-fangled young married woman.

In her day, she says, neither her own mother nor her mother-in-law, when she went to live with her husband's family, neglected her domestic education. She had been taught to sew, to cook, to work in the house, to keep domestic accounts, to look after servants. She had not gone to her mother-in-law's house as an untrained piece of goods, and after a few years of married life had, though still young, acquired the art of housekeeping quite to the satisfaction of her elders. More than that, she had been thoroughly trained in the old-fashioned notions of obedience, and thus, living under the authority of her elders, had been simply and unconsciously happy.

And now she has a couple of daughters in-law who have come to her with a modern education, full of book-learning but ignorant of the domestic arts, which they despise. They don't like doing house-work, and take no interest in domestic economy; they read magazines when they ought to be dusting or helping in the store-room. They want pleasure and society, and they won't obey their mother in-law. What is the old lady to do, knowing as she does that when her time comes to be put on the shelf there will be no one to look after the creature comforts of her two sons? This is one of the minor problems of the Japanese people. And the minor problems are the ones that worry people the most.

A. L.

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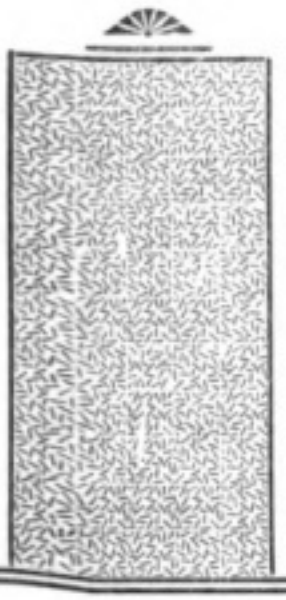

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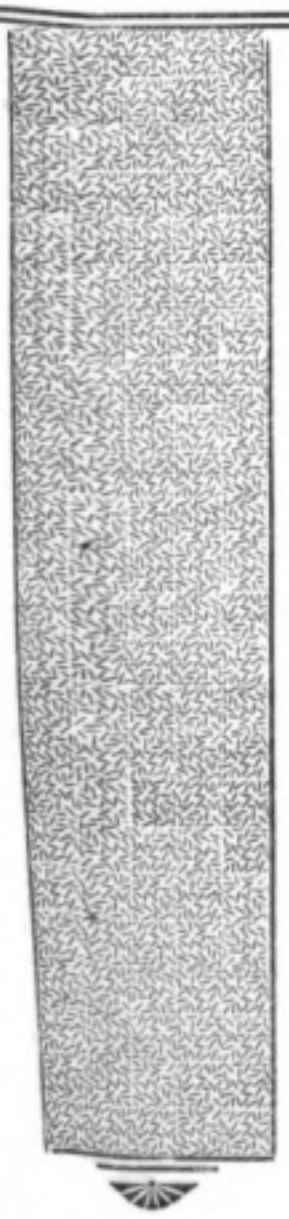

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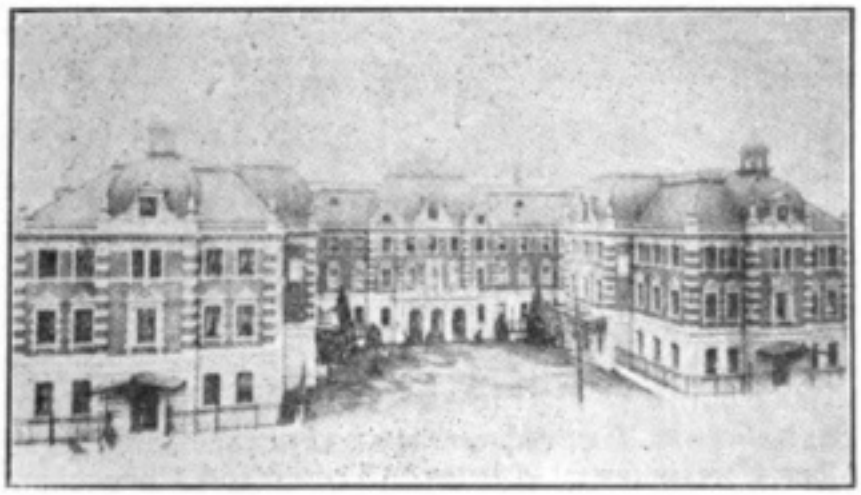

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STATEMENT OF ACCOUNT OF 1st TERM (from 1st Nov. 1909 to 31st Dec. 1909)

BALANCE SHEET

LIABILITIES	YEN	ASSETS	YEN
Deposits	86,162,862.51	Loans and Advances	72,828,814.4
Bills payable	236,946.36	National and Local Loan Bonds	16,071,481.7
Due to other Banks	242,094.23	Corporation Loans	141,584.0
Sundry Accounts	87.06	Other Shares	4,892,906.40
Capital	20,000,000.00	Due from other Banks	88,811.93
Net Profits for this term	875,241.10	Sundry Accounts	72.175.70
		Grounds and Buildings	3,696,497.43
		Grounds and Buildings for the Banking Business	492,301.37
		Cash and Treasury Bills	9,232,658.24
Total	107,517,231.26	Total	107,517,231.26

PROFIT & LOSS ACCOUNTS

The above distributed as follows :

	YEN		YEN
Net Profits for this term	875,241.10	Reserve Funds	400,000.00
		Dividends	350,000.00
		Bonus and Allowances	59,650.00
		Carried forward to the next term	65,591.10
Total	875,241.10	Total	875,241.10

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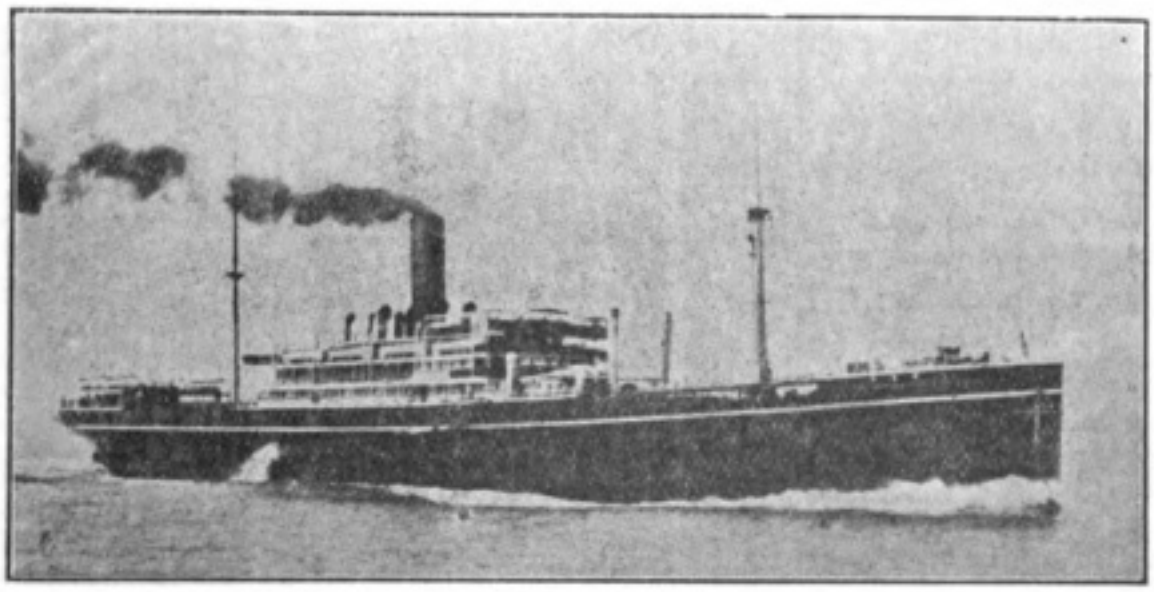

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（前略）同誌は日本の生活狀態及び文學を忠實に發表し、商工業發達の實況を示さんと努むるものにて日本に於ける現代の事情を適切に盡き出さんと苦心せる也。（中略）

插繪富豐、印刷鮮明、唯寫眞版には猶一層良巧なる用紙を要するが如し。他に日本語の欄あり、其價値の如何は吾人の判し得ざる處なり。要するに此企業の最尊重すべきものたるは云ふ迄もなし。

十一　「イブニング、クロニクル」

「ジャパン、マガジーン」とは新に日本東京より發行され英字雜誌の名なり。同誌は敬すべき出版物にして彼「ミカド」國に關する興味深き多くの物語を掲載せり。發刊の辭に於て同誌の發行者は曰く（原文插入、略）

十二　「ボツクス、オプ、キユーリアス」

（前略）吾人は同誌所有者の盡力の效果に付いて、彼等を慶賀せざる可からざる也。殊に同誌が出版界に於て將來最も人氣に投ずべしと信ぜらるる多くの理由を存す。「アート」紙に鮮明なる字體にて印刷され、贅澤に裝飾されたる派手なる表紙、殊に美しき銅版など、印刷家の方面より見るも確に卓絶せり。（下略）

十三　「ソオル、プレツス」

美麗にして興味多き「ジャパン、マガジーン」の三月號は發行されぬ作品の文學的價値ある、插繪の美術的なる、先きに讀書界より歡迎されし前號より遙に勝れたるを覺ゆ。作品中重要なるものを擧くれば、大隈伯は「舊日本と新日本」と云へる論文を寄稿し、「シュワルツ」博士は「日本の古き藩屬地」にて琉球に於ける日本政府の成功に付き論じ、スター氏は「蝦夷のアイヌ」にて敎訓多き說明をなせり。他の有名なる寄稿家は、ロイド博士尾崎夫人齋藤秀三郎氏等とす。

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「ジャパン、マガジーン」の初刊號は洋々たる前途の希望を以て輝けり。「キンケイド」嬢及び山下氏に依つて編輯され、猶ロイド博士クレメント敎授ケネディ氏井上侯大隈伯林伯カーピイ嬢尾崎夫人の如き頗精選されたる寄稿家を集めたり。名譽ある紙面を日本の　皇后陛下の下の如く詠せられし短歌の飜譯に割かれあり。（中略）

吾人は同誌の將來の繁榮と永續とを祈るもの也、蓋し同誌は永く空虛なりし文學界の一隅を明に充せるものなれば也。

七　「ソオル、プレッス」（韓國）

（前略）同誌は甚だ美なる英文月刊雜誌にして、插繪寫眞、內容は日本に於ける最良の記者の筆になれるもの也、例へばケネディ氏の韓國に關する記事の如き如何に興深きかを見よ。新奇なる材料は皆寫眞版の插繪を有せり。（中略）

精良なる用紙にすぐれてよく印刷され、殆完璧に近く確に歐米に出版さるゝ同種の如何なる雜誌に比するも遜色なしと云ふ可し。吾人は日本の事情に通達せんと志す人々に多大の愉快を以て本誌を推薦するに躊躇せざる也。

八　「アセニユーム」（英國）

東京より「ジャパン、マガジーン」を贈り來れり。外形も出版法も「ストランド、マガジーン」に酷似し、日本短歌の美しき飜譯と共に日本に關する興味深き報告的の材料を有せり。

井上侯は伊藤公の追想談を書けり、以て此二人の昔馴染が參照たる勇氣ありしを了解し得ん。「東京に於ける學生生活」亦面白き記事なりとす。

九　「ケエブルニユース、アメリカン」

（前略）同誌の管理者は東京勸業協會の副會頭平山成信氏編輯者は「マニラ」其他東洋各地に多くの知人を有する若き婦人「キンケード」嬢等とす。（中略）

日本事物を代表する月刊雜誌を世に發現せしむるは、實に愉快にして賞贊の價値ある企畫と云ふべし。（下略）

十　「ニューヨーク、ヘラルド」

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初刊を發行者より寄贈せられたり。文學的方面より云ふも各項皆よく書かれたり、殊に漆器の製作に關し執行弘道氏の記せる「日本の重なる美術工藝」は優れしと覺ゆ。尾崎夫人の巧なる筆になれる「江戸奉行大岡物語」は「キンケイド」嬢の小品文「登山者野中氏」と共にすぐれて興味深し、其他の各記事亦多少の面白さを有せり(下略)

三「ジヤパン、メイル」

(前略)同誌は一千九百三年大阪に開かれし第五回內國博覽會の時に創立されし東京勸業協會の機關なりとす。本館は上野公園內の美なる屋宇にあり、副會頭は平山成信氏及び男爵武井守正氏なり。本協會は主として上野同會藝術品展覽會の爲めに世に知られ、其主要なる目的は日本及び歐米實業家間の商業關係と感情融和を進むるに在りといふ。

(中略)

井上侯は吾人に彼のみ知れる事實を語れり、そは故伊藤公の悲しき最後に對する國民の哀情猶新にして彼の刺客が今や死刑の宣告を待てるの今日、特に興味深きを覺ゆ。大隈伯は日本の平民文學卽浪速節・常盤津・義太夫・新內・端唄等に武士道が歌はれ居るを吾人に語りて明に同伯に文學思想あるを示せり。(下略)

四「ジヤパン、タイムス」

(前略)其初號は鮮明なる印刷と豐富なる插繪とをもてる清新なる姿にて現はれたり。(中略)

吾人は此若くして華美なる女優の初舞臺を歡迎す、蓋し此く云ふは同誌が女性的の溫雅と人懷しき印象とを與ふればなり。

五 上海「タイムス」

吾人は「ジヤパン、マガジーン」第一卷第一號を受領せり。同誌は總て日本及び日本人に關する說話傳記等を揭載せる清新なる月刊雜誌にして。二月號の寄稿家には井上侯大隈伯を有し、萬事都合よく出版せり。次號よりは金子子爵林伯シカゴ大學のスター敎授其他知名の士の寄稿ある由。

六「支那メイル」

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我々人類は互に人を恨み人を憎みつゝ、尚人の世を離れ得ないのであろう、こう思ひながら二階を暫時徘徊した、矢張り人の聲が戀しい、其まゝ二階へ階段を下り始めた、私の足音が白壁に反響して四邊を陽氣にさせ、何となく嬉しかつた。二階へ來るともう先刻の老宗匠の姿は見えない、枝振り面白き櫻が既に生けられて右と左の葉蘭と桃とに「最早之からは私の世界だ」と私語く如く見えた。階下からは花やかな春の人の聲が響いた。

本誌に對する外國諸新聞の批評

一「ジヤパン、ガセツト」

美麗なる表裝にて新しき出版物現はれたり、「フライシヤー」氏及び平山成信氏に經營され「キンケイド」嬢及び山下氏を記者とせる「ジヤパン、マガジーン」是なり。

淡蒼色の地に旭日を現はし、暗青色の腰模樣には菊花畫かれ、和裝せる日本美人が筆もて書物に字を書く姿ある派手なる表紙にて、裏面には雜誌の名を暗青色の片假名にて記しあり、脇表題（サブタイトル）としては「日本の事物を代表する月刊雜誌」とあり、目錄は確に人目を惹す性質のものなりとす。

第一頁には　皇后陛下の肖像、次の頁に　は陛下の御製が「アーサーロイド」博士に譯されて記載せらる、「韓國の刷新」は。「ケネディ」氏の筆によれるもの、統監曾禰子の肖像及び種々の插繪をはさめり、表題に示せる如く此書に記載せられし材料は皆日本に關せるものゝみなり。其國の美術詩歌は云はずもあれ殊に興味多きは、執行弘道氏の漆器に關する記事なりとす總て箱櫛卓等の工業美術品は十數個の寫眞版により巧に現はされたり。

用紙は精良、印刷も巧妙、全誌總て經營者方面の賞贊す可き凝り方を現はし、然かも其經營者は全七十頁に滿ち滿てる興味多き讀み物を、先づかく美しく發表し得し點に於て充分慶賀さる可き價値ありと云ふ可し。

二「ジヤパン、ヘラルド」

（前略）東京勸業協會の機關「ジヤパン、マガジーン」の

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よく武藏野で、芒の穗のうち戰ぐ丘の上に見出でた此山を都の中から眺め得て云ひ知れず懷しい。で此秩父山に續く富士の神山はと四邊をさがした、どうしても見當らぬ、大學の建築物を熟と睨んで居ると丁度山上御殿の彼方に茂つてる森の中に白いものが在る、確に空に劃き出されて居るやうである、猶熟視するとまさしく富士であつた、森の中にひそんでる樣は恰も西歐の傳說にでもあり相な森の女神に似て居る、白の綾絹は薄く柔かで手にも觸れ得ないのではあるまいか。

根津の方を眺める、木の茂つた本鄕の岡と上野の岡とにはさまれた谷である、谷の中に屋根の滿ちた樣は何處かの山國にあり相な溫泉場のやうな感じを與へる、岡と岡とが迫つて谷が狹くなつてる處、其處に丁度王子の製紙場の烟が景氣よく烟を吐いてる、名許り詩的な藍染川が家の裏手をゆるやかに流れてる。

再び樓の前面に來て直ぐ下を見始めた。赤い花簪を髮にさした田舍のお婆さんの一群が驚嘆の眼で勸業協會を見上げて居る、一樣に新しい手拭を腰に提げたり首に卷いたりしてる、芝の多い北國辯で盛に協會の建物を批評してるやうだ、不忍池の周圍に五六人集つて一心に水上を眺めてる、鴨が水の淺い處で何か小魚でも取つてるのらしい、こんな事を佇立して眺めてる餘裕のある日本人には未だ適切な烈しい生活難もないであろう。母らしい若い婦人に手をひかれた小女が頻りと協會の前で指さしをてる、婦人は手を曳くが小女は聞かない、盛に首を振つてる、婦人の美しい眉は少しうちひそんだ、遂に小女に負けたらしく協會へ近づいて來た、小女が勇んで跳ねる度に紅いリボンが蜻蛉の羽のやうに搖れた。貿易品の陳列を眺めて此小女は又母なる人を困らせるのであろう。

觀月橋の上には小い人影が廻り燈籠のやうに動いてる、枯蓮を縫つて水にもうつる。池の端邊は何となく上野に散歩に來たと云ふやうな人がぞろ〳〵歩いてる、コバルト色の羽織が殊に人目を惹く。向ふ山下には化粧水の廣告であろう、樂隊を先に立てゝ派手な行列が悠々として練りあるく。人氣のない三階の樓上に獨り居て何となく淋しい、下の春らしい賑かさを眺めると急に人戀しくなつた。

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軍扇の柄は觀月橋と辨天の祠とでつくられてる、水の表面には枯蓮が折れたゞ淋しく戰いで、鴨の群が其間を物語りながら泳いで居る、「大分水が暖くなりましたなあ」とでも語つてるのであらう。

池を隔てゝ彼方には日本銀行、三井銀行、松屋呉服店などの高い屋根が首を出してる、廣小路の仁丹の廣告なる大禮服を着た高等官の肩の上に兩國の國技館が聳えてる、盛に烟を吐いてるのはセメント會社である、之等の大きな建築物に壓迫されつゝ二百萬の瓦屋根は茸のやうに塊つてる春の霞は其を一抹の淡紫で塗りつぶして、烟筒も電信柱も、もの懐しき夢の中の景物となつて居る。

上野の森には未だ咲き初めぬ櫻が僅に紅の色を見せてる、精養軒の二階のガラス窓から、ちらと藍色の着物と黄金色の髪が現はれた。遠く西の國の若い旅人が、日本の花見に來たのであろう、精養軒の窓から不忍池を眺めながら、櫻を散らす上野の鐘を聽いたら此うら若い旅人の胸にはどんな思ひが宿るであろう。かくして外國人は日本懐しとの念ひを永久に抱くのではあるまいか。

やゝ冷い朝風が烈しく私の頬を吹いた、私の頭の上ではたはたと鳩の羽音のやうな音が聞えた。仰いて眺めると、ビザンチン風の丸屋根から萬國旗が長く彼方の屋根迄飾つてあつて、紅紫の色が錯雜して空に翻つてるのである。熟と空を見ながら耳をすますと、市の雜踏の聲が呻くが如く私語く如く傳つて來る、折柄一羽の鴉が呑氣相に丸屋根をのそのそ歩いた、私を見て「朝からこんな處へ上つてる、物好きだなあ」と呆れたやうな顔をして、狡しげな黒眼を光らせながら太い嘴で丸屋根を啄いた。

私は右の方から本郷の高臺を眺め始めた。岩崎邸の森にも大學の山上の森のほとりにも櫻が僅かに紅の頬を見せてる許りである、ゴシック風の文科大學の屋根が鮮やかな煉瓦の赤肌を現はしてる、第一高等學校の大時計が一ツ目の大入道のやうに遙かに此方を睨んで居る。新築された理科大學の教室は耕威を着た若武者のやうに勇ましく立つてる本郷の高臺と空と接する所に緣をとつたやうに秩父の連山が長く續いて居る、頂には雪がかすかに模様づけて空の色と堺目もなく溶け合つてるやうだ。

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關が詳述されてる、かゝる方面の知識は普通國民として知らざる可からざる事であるにも係はらず等閑に附せられてる點である。專門の人でなくては必用のないやうに思はれて居て實に誰にでも必用な處である。かゝる方面に是だけの知識だにあれば國家に害をなすやうな代議士も選擧されぬであろう。

第十章の第三節には富の運用が記してある、「利殖せざる富は土中に埋沒せる黃金の如く瓦礫と擇ぶ所なし」と道破して、大に積極的に殖產の道を講ずるやうに論じてある。大隈伯の面目が躍如として現はれてる。

第四篇には大國民の理想を說いてある。題目から既に堂々たるものである「個人の責任」の一節は歐米各國民も之を云ひ得るが第二節の「家族の結合」に至つては我國獨り之を誇り得、又論じ得るものである。我國民讀本に一節なかる可からざるもので大に我が意を得た處である。

全篇を通じて見るに文章は簡潔にして平明、然かも上古を說くに當つては蒼古なる記紀の用語を採つて莊重の體を得、近代を說いては時文を用ゐて其要を得て居る。思想は

繰り返へして云ふが最穩健で奇に失せず凡ならず、多數國民の思想を代表す可き國民讀本として我國最良のものと云つても溢辭ではなからう。

かゝる書が今日出たのは最吾人の喜ぶ處である。近來兎角の評ある靑年輩に補習讀本として一讀せしむ可きは勿論如何なる階級の人々も我國々民たる者は座右に一本を置いて、帝國臣民たる可き理想と責任を自覺す可きである。

勸業協會の樓上

文學士　山崎藻花

春の麗かな朝である、勸業協會の二階へ飄然と昇つた。二階では生花の會があるとかで年老つた宗匠が羽織袴で恭しく當がちの櫻を生けて居た、其左右には最早葉蘭だの桃だのが生けてあつた、白壁に鮮やかな植物の色が映つて折柄吹く朝風が部屋中に春の香を滿した。

三階へ昇る。眼の下に不忍池がよく江戶名所圖繪に畫いてあるやうな形で擴がつてる、よく見ると軍扇の形である、

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民讀本は最信用す可き價値がある。安心して思想の確定せぬ青年に推選し得る書である。

第一篇には大日本の國基を說き、國民の資性たる可き國民道德を列擧してある。先づ至誠を論じ、其中に忠君愛國孝悌友愛其他のあらゆる美德を含有してる事が說いてある。今更らしく云ふ必用も無いが、上述の諸德は二千五百年來、我國民が其政體其思想に依り精選し陶汰して釀し出した清い甘い泉である。法令を以て定め國民に實行を强ひた不自然な德では無い、さればこそ今も現存し實行され居るのである。遺傳せる國民道德である、最國民に適用さる可き倫理なのである。西歐思想を丸呑みにして遺傳的思想を有せざる一部の靑年に輕蔑されつゝも我が最多數の國民に適せる道德である。否此ならざる可からざる道德である、健全なる日本國民の履む可き道は此外にないのである。本書に先づ之等を設けるは平凡に似て大に平凡でない。非凡な識見と云はねばならぬ。若し大隈伯にして時代思想に觸れた說をはかんとすれば出來たのである。是が新知識ある秀才を部下に多く有せる大隈伯の著書として最尊敬す可き點である。

第二篇には我帝國の發達が說かれてある。我國幾多の政權爭ひは皆是れ今の政黨の爭に過ぎない。皇室は超然として其上に君臨せられて居た。藤氏の專橫も平氏の全盛も鎌倉幕府の興廢も皇室の存在には何等の影響もない。此邊の敍述は餘程よく注意されてあると思ふ。

封建時代を世界何れの國にも起る可き現象とし、其次に武士道を說いてあるのは氣が利いてる。女性を崇拜して諸方を放浪した西歐の騎士（ナイト）氣質は女尊男卑の風を今も殘し、忠孝を尊んだ日本の武士道は今日の軍人となつたのである。歐米の人々で我國民の勇武なのを驚嘆して、其原因を研究しようとする者が近來多いやうである、先づ手近い暗示を得んと欲すれば第一自國の騎士と日本の武士とを研究する必用があらう。

第三篇には　今上陛下の御親政を說き、皇室と臣民との間に何等の爭もなく一滴の血も見ずして世界に比なき立憲政體となつた由來を記してある、此章は國民の如何なる階級の人たりとも讀まねばならぬ。更に進んで我國の行政機

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與三郎氏の市民讀本があつたばかりである。

此際維新以來の元老大隈伯に依つてかゝる國民讀本の出來たのは、最時機のよろしきを得たと共に、最其人を得たと云はねばならぬ。國民必讀の書として推選するに躊躇しない。

此書に於て最特色とすべきは畏れ多い事であるが、　兩陛下の御製を各章の前に置いた事である、然かも其章の本文は、御製の意味を敷衍したやうに書いてある事である。我々臣民は勅語の外には、至尊の御言葉を耳にする事が出來ないのである。此點に於て此書は明に嬉しい特色を有してる。我々は此書に依り、　兩陛下の國民に諭させ給ひ又或問題に如何なる聖慮を有し給ふかを畏れながら咏ひ奉ることが出來るのである。

おもほえず夜をふかしけり國の爲め
　たふれし人のもの語りして
山の奥島のはてまで尋ね見む
　世に知られざる人もありやと

などを拜誦すると、　陛下が如何に人民を思ひ給ふかが推し奉られる監獄の制度の一節に、

天をうらみ人をとがむることもあらじ
　わがあやまちを思ひかへさば

の御製あるを拜誦すればかゝる罪人にまで尙一視同仁の德を垂れさせ給ふことが分る。

要するに此讀本の各節の大部分に御製及び御歌を掲載し奉つて各節と意味の連絡あり敷衍あるのは國民讀本として最巧妙な又成功した着想だと云はねばならぬ。國民は此讀本を讀む毎に染々と至尊のうち解けて親しく諭させ給ふやうな氣がするであらう、實に此方法は同書をして千斤の重味を加へたと云つてもよからう。

偖、我國の人民を指導す可き國民讀本の內容たる、我國體、我國政に精通し、我國民の思想習慣に充分の知識あり、西歐の思潮や事情に對し冷靜公平なる批範をなし得る人の手に依つて作り上げらる可きものである。最新の西歐思潮だと云つて二千五百年の歷史を有する我國民性と調和し得るやも採用し得るやも知れぬ學說を丸呑みにした人々に依つて作られては誠に危險な次第だ。此點に於て大隈伯の國

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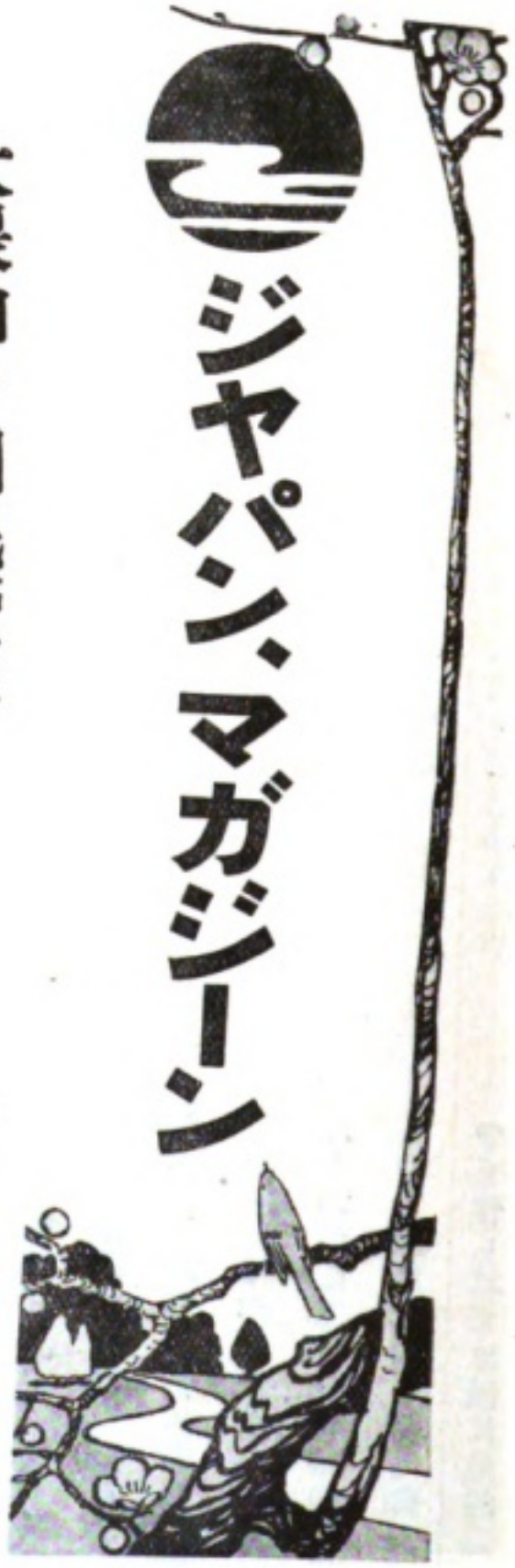

第壹卷
第四號

大隈伯の國民讀本

一記者

歐洲各國には皆國民讀本があつて、其國體、及政治狀態、又其國民道德を廣く人民間に知らせやうとつとめて居るが併し其中にても獨逸では國民に餘り政治上の知識を與へない傾向をとつて居るし、佛國は盛に政治上の知識を布遍せしめようとしてる。是は兩國の政治狀態が異なる故である。我が國に於ては云ふ迄もなく萬世一系の君主を戴き、皇室と國民とは宗家支家の關係があり、一大家族に依つて一國が成立して居るのであつて、其國體の美しき、其國家組織の堂々たる、國民はかゝる方面の研究を遂げれば遂げる程忠君愛國の心を深くする。我が國民に政治思想を布遍せしめるのは利益こそあれ害は少しも無いのである。しかも從來かゝる方面を敍述した書物は乏しい。かゝる目的を以て著はされた書は甚だ少いのである。

今や日露戰役の後を受けて國民膨脹の氣運は日に月に增進しつゝある。隨つて國民は益發展す可く努力すると共に飜つて我國體の性質、國民の本領に就いて深く研究せねばならぬ、我國に對し一種の自覺を有して始めて偉大なる發展も出來るのである。かゝる國民敎育を施すには諸外國と同樣、一種の國民讀本が必用である。而してこれ迄は竹越

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第一回

貿易品博覽會

明治四十三年四月一日ヨリ

明治四十三年五月三十一日迄

開催

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